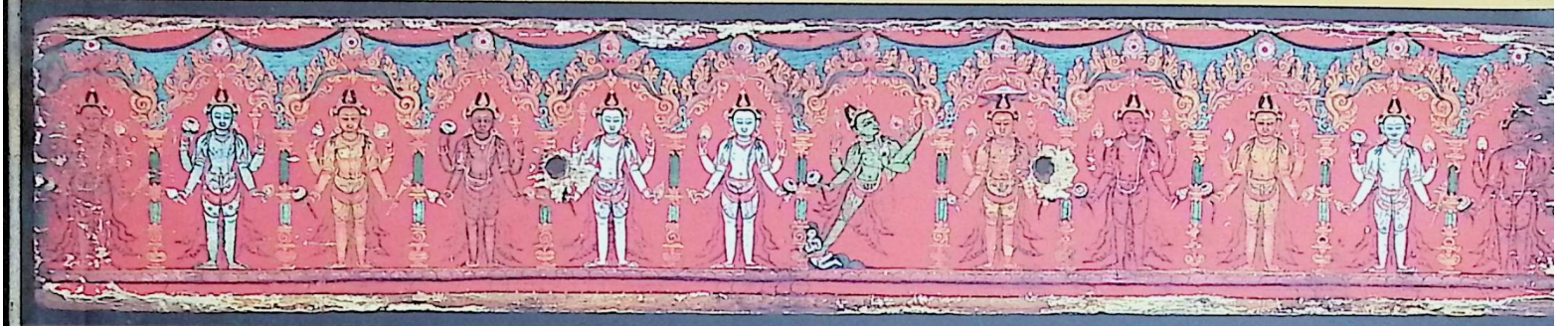

PAINTED ILLUSTRATIONS OF THE MANUSCRIPT COVERS IN NATIONAL ARCHIVES FROM NEPAL

Government of Nepal
Ministry of Culture, Tourism and Civil Aviation
Department of Archaeology
National Archives
Ramshah Path, Kathmandu, Nepal

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Painted Illustrations in The Manuscript Covers from National Archives of Nepal

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PREFACE

The National Archives of Nepal has been preserving approximately thirty thousand Manuscripts from different eras and genres in several scripts written on varieties of writing materials. In order to preserve the manuscript for the long time, our ancestors have used wood plate as the cover of it. Among the wood covers, we are able to identify more than two hundred painted wood covers used in 120 manuscripts. In these miniature paintings Gods and Deities are painted as the texts of the manuscripts are mainly related to religious matter. These paintings may reveal the history of paintings in Nepal and also may stand as a very important research field for the concerned researchers. So we published the collection of wood cover paintings of National Archives this year.

The idea of this publication came from a very bitter experience that our six wood cover paintings were kept in auction by an online selling company in the United States of America in 2013 AD. Those paintings were stolen from the National Archives of Nepal in 1980s, and taken to Paris. The online selling company mentioned that it had collected those covers from Paris in 1990 AD. Fortunately, the National Archives found the microfilm copies of those paintings from its collection, and claimed the ownership of the paintings with concrete evidences. Finally, we succeeded to get back our National Property.

We have learned a great lesson from the incident that we must keep on publishing our valuable documents to explore these assets in the world and also we must develop the evidences which we need to prove the copyright of our document.

This publication consists of 226 Paintings with a short inventory. The inventories are in English. Sanskrit words are written in roman using diacritic codes. The caption provides information such as the corresponding title of the manuscript, size, script, language, date of the manuscript (if any), number of folios and the material used for writing. We could not provide adequate information about the scriptures because of various limitations, time, money and subjective manpower.

I would like to extend my sincere thanks to Mr. Prakash Darnal, Former Chief of National Archives who has extended his support for this publication. I thank Mr. Upendra Prasad Bhattarai, lecturer of Nepal Sanskrit University for providing his expertise in preparing caption of the wood covers of the manuscripts. I should not miss to thank Mr. Raju Rimal and Mr. Sukra Sagar Shrestha for thier contribution in making manuscripts ready for this publication.

Mrs. Manita Neupane, Mr. Jyoti Neupane, Mr. Shivaram Sapkota, Mr. Rubin Shrestha, Mr. Sahan Ranjitkar and all my colleagues are to be thanked for making this venture a success.

In spite of careful observation there might have some errors and alterations in the presentation of subject matter. We would be grateful if the readers suggest and comment on any of our shortcomings so that we could bring future publication more better.

Saubhagya Pradhananga
Chief
National Archives

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ABBREVIATIONS

Acc. no.	Accession number
NS	Nepal Saṃvat
VS	Vikrama Saṃvat
ŚS	Śaka Saṃvat
LS	Lakṣmaṇa Saṃvat
SAM	Saṃvat
AD	Anno Domini
No.	Number
Nos.	Numbers

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INTRODUCTION

Every art piece has a purpose and looking at it gives more than aesthetic pleasure. Therefore each art piece has a message to tell and work to do. But in a society like in historic Nepal very few people were literate. Art in those situation was understood in many ways. Art and religion played an important role for a society. Art, as the famous artist of twentieth century Pablo Picasso said, washes away the dust of everyday life. Same way Nepalese practiced art in the form of worship and devotion. Art for a Nepali is telling a religious story and therefore art is not art piece for a Nepali but the form of a god. So every art piece in Nepal is worshipped and venerated.

The sacred text in the manuscript was meant to be recited periodically on auspicious occasions and paintings for the veneration. People reciting the manuscript can be seen during the Newari month of *Gunlā* (Aug-Sept) in most of the monastic complexes namely *Kvābahā*, *Thāmbahā,Ukubahā*, *Gumbahā* and other *bahālas* in Kathmandu valley.

The paintings were executed within the small format of the narrow manuscript covers made of wooden plank. The manuscript were in palm leaf in initial phase but latter supplemented by the paper from 10/11th century. The inside part of the cover many times are covered with such paintings. They are often 2 to 4 inches high and extends almost equal to the size of the manuscript in length wise. Though they are miniature in the scale their character is that of reduced wall paintings or *Paubhā* paintings.

The Nepalese manuscript paintings offer a vast range of study. Except for a few articles based on individual set and with emphasis on iconography, there has been hardly any comprehensive study made on the history of manuscript cover painting. The subject is rich in output and with a fair number of dedicative production spread over the entire period of Nepalese art history. The subject offers a vast range of studies from iconology to the history, religion, sociology and many more.

Painting is one source of art and in historic time were done in three media. The paintings are done in wall (wall painting).They are painted in a hanging clothes (scroll paintings) called *Paubhā* in Newari and *Thāṅkā* in Tibetan and lastly small paintings are done in miniature sizes in the space between the chapters and inside the cover of them. But all the times their motifs in Nepal were of religious in nature.

Here we are dealing with a form of painting exclusively in miniature style done inside the covers of the manuscripts. Those manuscript cover paintings tell the stories related to the content inside the book. Therefore they are iconographical visual preface of the manuscripts and used for decorative purpose and veneration before reciting the content.

It was not an easy task to work on Nepalese art, one should dive into the depth of our ancient art collection that is not easily available to the general people.They were locked and are still being locked in the shelves. The development in digital photography, different technology, simplicity plus cheapness brought the possibility to open the closed doors to our readers of art in other form now. National Archives has been enlightened in this field and became aware to come forward in opening their rare collection of art to the general public. This became possible with the publication of this book that provided an opportunity to study and enjoy the ancient art. This publication is based on the paintings done in the manuscript covers only.

Such type of job needs a great endeavor and it is time consuming effort. Even if the opportunity is available the long process of screening, inventorying and analyzing them in proper sequence takes time. The time was too short to accomplish within a fiscal year. However National Archives could accomplish it. Therefore we should thank the authority to give to those interested people this opportunity of reading invaluable field of art. The text on paintings of the manuscript cover is therefore is in most concise form. The visual content inside the book pleases and serves an onlooker as an object of veneration too.

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The books were written in two mediums, palm leaf and paper but first one predates. The use of paper in Nepal is believed to be started only from 10th century. The older the manuscript is therefore more on the palm leaf.

Paper was first invented in China in 105 AD and technology of making paper arrived in Nepal almost a millennium after. Only after the start of second millennium, the art of writing manuscript on paper started in Nepal. Since the quality of Nepalese paper is more pliable and thin in nature it has to be pasted one after other until the required thickness and hardness is achieved. The use of such thick paper then became popular. Still due to its soft nature and pliability it needed hard support to keep them always stretched.

The manuscripts were to be carried and transported to the places of devotes for preaching. So it should remain always in stretched condition with hard top and bottom. To achieve this condition the scribes used the wooden planks to cover from top and support at the bottom as cover and protect from both sides from being squeezed. It made them easy and comfortable then to handle when they needed to carry the manuscripts to far off places.

Though the paper came into use from tenth century they were not cheap like today. They were comfortable to write and paint but expensive to buy. It was not so cheap until nineteenth century. Rajman Singh, the artist of Brian Hodgson, drew monumental drawings for the English man during the middle of nineteenth century. Rajman had to occupy all available space in the paper to accommodate his drawings irrespective of the shape and elevation of the monuments. He did not leave a small space vacant therefore covered them with small drawings he needed to draw. He did some drawings even overlapping other sketch of the same paper just to save the invaluable piece of paper.

To make a manuscript was monumental job during historical days until Johanes Guetenberg invented the printing machine in 1436 AD. To add the painting on the manuscript means another monumental donation at least in terms of time and money available in donor's coffer. Therefore one should realize the total value of paper manuscripts in relation to the monetary value of present day context.

To make a cover was also a great task. They needed a thin plank of wood. The tree for a plank should be well ripen, not brittle and light in weight and should have worms resisting capability. It was also a challenging job for a carpenter to make the manuscript cover. There was no modern saw that time. The carpenter had to use his cleaver (*basilā*) to make a plank.So the plank itself is a handicraft product and becomes expensive.

Once the carpenter makes the plank ready, then starts the work of the artist. The artist first of all coats the cover couple of times with *Haritāl*, a poisonous solution of organic origin. Then he would coat the plank again with the mixture of animal hoof or horn gum extracted from boiling that and mix with *bala*, a kind of white powder made from very fine lime plus chalk or kaolin. The whole surface, on which the painting is to be done is coated couple of times and dried. After that the surface is rubbed with the conch. Once the surface becomes ready for painting the artist starts his work of sketching and painting the figures on them.

It was customary practice in those days that the artist had to remain empty stomach until the work of painting for a day is accomplished. Therefore they get up in the morning from the bed and purify themselves after their daily chores and then sits in his place of work. Once the work for a day is accomplished, he then goes to eat his meal. After the meal he does not touch the board until next day when his work starts again. Every step is done one after other and the eyes are kept vacant until the last moment. On the final day the eyes are painted and feast is given after a ritual inaugural function. Then the painting becomes divine. Everybody starts worshipping.

Copying or writing a manuscript itself was a monumental devotion at that time, one who can offer a manuscript has have to hire a scribe and let him copy or write the story from the older one. For that he pays the scribe. To pay and make a manuscript was a devotion. A professional scribe could hardly writes a leaf per day in average. It was a time consuming profession and should be a man with perseverance because every letter has had to be written carefully without any mistakes. Otherwise a complete leaf of the manuscript would go in vain. So every letter has to be carefully written. The scribing itself is as a profession. *Kāyastha, Vajrācārya* and *Joshī* were

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the professionals in this work and are engaged in that profession.

Adding paintings on a manuscript would be mega project at least from the economic point of view. The donor had to appoint two different professionals one the scribe and another the artist. Therefore a donor should have a big coffer.

Therefore colophons sometimes mention with pride donated by so and so in order to secure a seat in heaven for the donor and also expect the future generation to handle the manuscript carefully in order not to be spoiled and not to mishandle. They are promised with the prize if they do so and curse in case of mishandle and spoiling the manuscript. It was the project of an academic donation that accrue the merit in olden days. Therefore completion of a manuscript used to be followed by a big ceremony of consecration like today's book release function.

The paintings done in the form of illustration contained in the manuscript covers represent various deities - Saivite, Buddhist, Vaisnavoid and Tantric. The illustrations are determined by its subject contained in the manuscript. These are dedicated to the deities whose manifestations are often eulogized and described in the text. But for most of the time the manuscripts are for recital and thus recited in auspicious occasions. No secular paintings are found in the manuscripts except few figures of the devotees who donated the manuscript. They are in the form of a devotee engaged in worshipping the divinity contained in the manuscript cover. Therefore all paintings reproduced here are of the religious in nature therefore they are icons.

It is necessary to understand the geography of the region, for geography influences the history of a country and its people and mold their character as well and gives a new shape of the creative activities of all profession including the field of plastic art. Nepal occupies an important position in the art history of Central to South Asia due to the close relation that existed between India, Tibet, and China and even to Mongolia.

Some of the manuscripts illustrated in this volume were written and painted in Gangetic plains (no 49) and even in Orissa (No. 113). It is true that the Nepalese art form is much influenced by Pāla (750-1150 AD) and Sena (1150-1280) school of art in India because greater part of the period when the illustration in this volume was produced, Bihar and Bengal was ruled by those two dynastic rulers. There was a continuous flow of scholars, students, monks and artists to and from those parts who brought the materials and skills and then infused them to the Nepalese artist. The source were the three big universities of *Nālandā*, *Vikramaśīlā* and *Kurkihāra* flourished during that period of time. Many Tibetan monks and teachers travelled to and from those universities through Nepal because it lies in between India and Tibet.

The period covered by this report extends from 12th to first half of 20th century. Though the earliest phase of the paintings correspond to the Ajanta School of art the Pāla School of art also remained for almost five hundred years as a source of inspiration to the artists of Burma, Nepal and Tibet. The *Pāla* art of Bihar and Bengal was so great a contemporary source of inspiration to Nepalese art that the art belonging to two different regions could hardly be distinguished.

Once the Muslims started knocking the monastic complexes of *Nālandā*, *Vikramaśīlā* and *Kurkihāra* universities in 12 century many teachers and students fled from there to Tibet, Nepal and elsewhere. Those fleeing scholars brought with them the skill, knowledge, icons and manuscripts that they could carry because the Muslims are iconoclast people. National Archives has the maximum number of such manuscripts. Besides the National Archives other places having such wealth in possession are National Library, Keshar Library, Tribhuvan University Library, *Āsā Saphu Kuthi*, temple authorities and private collectors. All we have to do is to survey and inventory them. This is one of the field that the nation is lagging way behind the purpose in making the inventory. The Buddhist monasteries in North Nepal are additional source of such heritage. The monasteries in Trans Himalayan valley possess uncountable source of such wealth. The *Tanjur* and *Kangyur* manuscript covers in collection of Mustang King is an outstanding example. The manuscript cover of *Tanjur* of Mustang King is the master piece from Nepal. The title is embossed on silver plate and gilded with gold letters in Tibetan script. The frame is embossed with more than 20 tiny gods and goddesses from Buddhist pantheon. They are very intricately carved. It is a prestigious collection of Nepalese art but inaccessible for the domestic scholars to do any

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research. The cover was made ready in 1511 AD by two sculptors (father and son) of *Bhīmananībahā* of Kantipur. They were *Rūpateja* and *Abhayajyoti*. (**Wonders of Lo**, Artistic Heritage of Mustang, Marga publications, India p.94).

Similarly the *Thupchen* and *Chhyamba gombas* of Lo itself should have such collection. *Yatser Gomba* of Dolpo is another place. We should convince the people about the importance of them and make the inventory of them all. It has been too late to do the job. If we can collect and bring them into such publication it would be great contribution to the nation and future generation. The earthquake like that of 25 April 2015 would be finishing such wealth soon. A burning example could be cited from Śaṅkhu the salvage work was being done but one does not know where are they now. We do not know how many more manuscripts were buried and destroyed then? Could be guessed a lot more.

This volume contains in an average the following number of the books. Most of them are collected from Kathmandu. The exception of one manuscript (no. 113) seems painted somewhere in Bengal or Bihar. In nearly 200 examples, two (9 b and 60 b) are carved wood covers that should be regarded as icon or image and rest are the miniature paintings done inside the cover.

Nearly 40 % of the manuscript cover paintings are dated of which the oldest one from this group is found to be painted in the year 210 NS (1110 AD) the latest from 1003 NS (1883 AD) From the start of twentieth century the practice of manuscript cover painting seems to be seized when technology of modern book binding came into practice in Nepal.

In totality following paintings are characteristically interesting and is to be noted. The manuscript covers of *Siddhilakṣmīkoṭyāhutidinakṛtya* (No. 32) *Siddhāgnikoṭyāhutisvasthānabalividhi* (No. 47), *Nyāyasāra* (No. 80) and *Ācāravivāda* (No. 116) seems identically painted by the artists of same family or generation. The expressions of male figures and affectionate looking of goddess towards her consort have similar eye catching expressions. One of them no. 32 is dated to 934 NS (1814 AD). Likewise *Tārābhaktisudhārṇava* (No. 90) of 795 NS (1675 AD) and *Kālottaratantra* (No. 26 b) were painted by the same school of art. Therefore *Kālottaratantra* (No. 26 b) though not dated could also be assigned to the first half of seventeenth century. The example displayed in nos. 35 and 36b in both the plates was painted by a Tibetan hand. In case, if it could have done by the Nepali then he must have been doing the paintings for the Tibetan clients only that is why this painting also displays purely Tibetan style.

Another interesting facet of the manuscript cover painting could be cited to the example from *Vājasaneyasaṃhitā* (No. 46) where four Vedas are deified with four figures. The inscription on them reads *Sriraguveda, Srijajurveda, Srisamveda* and *Sriatharvyeda*. The figures are also painted in different tones and colors. The *Atharvyada* is darkest one then *Raguveda* and *Sāmaveda*. The *Jajurveda* is painted in lightest color. On top of the plank is inscribed five letters of *Vareṇiyatvam*.

Saṅkṣiptalokācārasarvasaṅgraha is the only cover that exhibits a slight expression of eroticism. The image of *Chinnamastā* is shown standing in *aliḍhasana* dramatically on a couple enjoying their copulation. She is always shown standing on such erotic union because her *dhyāna* itself is recited like that. Other gods painted in the plank are *Bhairava, Siddhalakṣmī* and *Gaṇeśa* followed by devotees of father and son on the right side of the plank.

The title having *Purāṇa* name has more number of paintings done in the covers. The *Purāṇas* of *Bhāgavatapurāṇa* (Nos. 40, 56, 57, 68, 69), *Kālikāpurāṇa* (No. 96), *Devīpurāṇa* (Nos. 37, 67, 99), *Mārkaṇḍeyapurāṇa* (No. 121), *Kūrmapurāṇa* (Nos. 35, 36) *Skandapurāṇa* (Nos. 33, 34, 41, 39, 102), *Bṛhannāradīyapurāṇa* (No. 38), *Varāhapurāṇa* (No 39), and *Agnipurāṇa* (No. 95) are some to name.

The gods and goddesses depicted on them are also manifold. Almost every icon that an artist come across are painted on them from the *Siddhas* of Tibetan Buddhism to *Rāma* and *Hanumāna* killing *Rāvaṇa*, from *Mahāṇkāla* icon to *Gaṇeśa, Kumāra, Annapurṇa* and *Sarasvatī* to *Daśamahāvidyā*. Almost every icon that is conceived in Hinduism so to say is presented in the book covers of different *purāṇas*. There is no special gods prescribed to the specific *Purāṇas*.

While going through the motif on the manuscript cover paintings, they are often represented by *Daśāvatāra* of *Viṣṇu, Aṣṭamātṛkā, Bhairavas* with

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their consorts, *Śiva* followed by *Gaṇeśa* and *Kumāra, Daśamahāvidyā* from Hinduism and *Pañcabauddhas, Prajñāpāramitā, Caṇḍamahāroṣaṇa* and *Pañcarakṣā* from Buddhism.

The *Daśāvatāra Viṣṇu* is painted in more number of manuscript covers. Among them though not dated could be chronologically put into order of *Viṣṇudharma* (No. 9) *Jayākṣarasaṃhitā* (No. 74) *Skandapurāṇakāśikhaṇḍas* (No. 55) *Bhāgavatapurāṇa* (No. 101) and *Mahābhārata* (No.103) of NS 813 (1693 AD)

The oldest Nepalese paintings have gone to exile. They are now in collection of S.K. Sarasvati collection (Adoration of infant Buddha by Devas of NS 148(1024 AD); the University Library of Cambridge (Buddhist Monastery as seen from inside of NS 135 (1015 AD) and divinity surrounded by chaityas. M. Mukherjee has described an illustrated manuscript cover of *Aṣṭasāhasrikāprajñāpāramitā* dated to 148 NS (1028 AD) in his collection and another with Pritzler collection of Chicago *Aṣṭasāhasrikāprajñāpāramitā* of 1207 A.D in USA.

But in our possession we have only from 12th. Century onwards in the collection of National Archives that is represented by *Viṣṇudharma* manuscript cover painting of NS 210 (No 70) followed by *Śivadharmaśāstra* (No 70b) of NS 290 as the oldest ones that are included in this volume.

The figures, their posture, ratio and proportion painted in the some manuscripts cover are seemingly matched to the figures carved on the wooden Toraṇa of Yaṭkhābahāla in Kantipur. The famous cultural historian of Nepal Mary Slusser has dated from 900 to 1050 AD with the help of scientific technology of Carbon 14 dating to the example of Yaṭkhābahāla Torana in her book **The Antiquity of Nepalese Wood Carving** (p.208). Another manuscript cover painting with same name but without suffix as *Śāstra* (No. 60) seems of little later than the one before. Though not dated precisely the second example could be dated at least to second half of 12th century AD. After that *Niśvāsatattvasaṃhitā* and *Śivadharmottara* (both in No.10) *Viṣṇudharma* (No. 51) *Bhāgavatapurāṇa* (No. 11) could follow in age one after other.

The flexibility of the body and their presentation on mobility are the special character of our old art which transformed in later period sculptures and paintings to more placid and bulky in anatomy of the body. The paintings are executed with simply of Gods and Goddesses. They are drawn more flexible in their style. The color is mixed of bright red and yellow but mild in green and blue. The lines are sublime and perfectly delineated.

The image of *Viśvarūpa* in *Bhagavadgītās* (No. 83) and (No. 81) followed by *Mahāviṣṇu* in (No. 15b) are identical representative images of the supreme god that needs no more additional *dhyāna* to be texted. The paintings of those manuscript remain always an authentic source for all artists.

Four manuscript covers are seen identically copied from the same master copy and the artists also seem from the same dynastic hands. They have cover paintings with different titles that are presented here in. The names are *Siddhāgnikoṭyāhutidinakritya* (No. 32) *Siddhāgnikoṭyāhutisvasthānabalividhi* (No. 47) *Nyāyāsāra* (No. 80) and *Ācāravivāda* (No. 116). One of them *Siddhāgnikoṭyāhutisvasthānabalividhi* (No. 47) is dated to NS 811 (1691 AD). Each two of them seems similar in content also because the title is almost similar. All the icons on them are painted of *Bhairavas* with their consorts. The divine couples are standing on a *Betāla* or *Nara* lying flat with face up. Except the colors, the emblems in the hands and postures of them all are in standing position. Which *Bhairava* is represented that has to be studied in future.

Most of the master piece copies were once in exile (Nos. 9, 10, 11, 51, 60 and 70) and put in auction in America a year before. But due to the UNESCO provision of repatriation of stolen art objects it could be restituted and is now in the collection of National Archives. As mentioned in the editor's note, the country learnt a great lesson. Each repatriated paintings are our master piece of the miniature paintings painted in the manuscript covers in Nepal. The repatriated manuscript cover paintings are *Śivadharmottara* and *Niśvāsatattvasaṃhitā* both in (No. 9), *Bhāgavatapurāṇa* (No. 11), *Bṛhatkālottaratantra* (No.14) *Śivadharma* (No. 42) *Śivadharmaśāstra* (No.70).

Two manuscripts, *Dhāraṇisaṅgrahas* (Nos. 21 and 22) although the name is similar give quite different subject of iconology. (No. 21) manuscript cover painting is of Hindu pantheon paintings with the figures of *Śiva Pārvatī, Durgā Gaṇeśa, Kumāra* and

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two devotes in one plank and another with the figures of *Durgā Gaṇeśa* and *Kumāra*. No. 22 Manuscript cover has the painting of Buddha entering into *Mahāparinirvāṇa* at *Kuśīnagara* followed by three nymphs flying into the place of dying Buddha with garlands and flowers to welcome him to his heavenly abode. Five *Bhikṣus* are shown wailing in different positions three near Buddha and two little away from him standing under a tree in *Namaskāramudrā*. Second plate has the figures of *Pañcabuddhas*.

If one can study in detail the manuscripts are the great source of Iconology in Nepal. It will help immensely because it does not need any *dhyāna* for conformation because it serves as a photo of a god or goddess. The iconology of *Dakṣiṇāmūrtisaṃhitā* never came out in academic form. The painting is remarkable (No. 20). *Kālottaratantra* (No. 26) is another manuscript cover painting that attracts special attention of the scholars. First plank is painted with *Kāli* in right side followed by *Aṣṭamātṛkās* all riding their respective *vāhanas*. Following plank has three Goddesses. On both sides of the deities are four figures of the devotees who are shown seated in *Namaskāramudrā*. Among the four one is a boy. All are given colorful dress. The whole painting is dominated with the red color. *Merutantra* (No. 28) has all dramatic figures of *Aṣṭamātṛkās* followed by *Gaṇeśa* and *Kālikā*. They all are shown in dancing pose having one foot stepping on their respective *vāhanas*. *Skandapurāṇa* (No. 33) gives the most simple form of dancing images of *Gaṇeśa, Śiva, Annapurṇa, Kumārī, Bhīmasena, Kuvera* and so on. All the figures are really dramatic and seem moving. The manuscript cover painting number 34 has its own characteristic depiction. *Śivaliṅga* is being worshipped by pouring milk with *kalaśa* from two sides reminds us of the same type of pose and vessel while Narendradeva was coroneted as explained by Mary Slusser in her book **Art and Culture of Nepal** (selected papers) p. 289. Same type of figure is also carved in the door of the Jokhang monastery in Lhasa of 8/9th century. Together in two planks contains the figures of *Kumara, Ganesh, Bhairava, Kuvera* and *Dandapāni* in other rooms around. The *Śivaliṅga* painted on that is the representation of *Kāśiviśvanātha*. In Nepal when they copy *Kāśiviśvanāthaliṅga* they have a tradition of putting two layers of *Yoni* one on top of other then insert the *liṅga* part. One Such image is lying inside the courtyard of Southwest corner in Durbar Square of Bhaktapur. The manuscript cover of *Kūrmapurāṇa* (No. 35) is decorated with *Samudramanthana*- the churning of the ocean on top. All the ten incarnations of *Viṣṇu* is represented here but due to the divided illustration plates are confusing here. Plate No. 46 is especially interesting because the four *vedas* are deified with the figures of *ṛsis* and they are inscribed as *Srirguveda, Srijajurveda, Srisamveda, Sriatharbyad.* All four figures are given four distinctive colors. They are seated in same posture. Second plank is broken into two pieces but painted with *Brahmā* in the middle followed by two hermits. *Śivadharmaśāstra* (No. 70) is the most rare master piece of ancient miniature painting done on the manuscript cover that depicts ascetics and deities across a red background with the figures identically of *Śiva, Umā* and *Nandi* with other assorted deities worshipping *Śivaliṅga* and a *Jyotirliṅga* at the center.

Like in Hindu manuscript cover paintings, the Buddhist ones also have their own characteristics marks. *Pañcarakṣā, Bodhisattvabhūmi, Aṣṭasāhasrikāprajñāpāramitā, Dhāraṇīsaṅgraha, Śatasāhasrikāprajñāpāramitā* are some of the Buddhist manuscripts that have their own pictures of pantheon gods. Actually the one among the oldest manuscript paintings in Nepal is of Buddhist pantheon that is now in collection of Cambridge University.

Pañcarakṣā of NS 312 (1192 AD) of Buddhist pantheon dated manuscript we have *Pañcarakṣā* of NS 312 (1192 AD). The plank is broken off at both sides and the color of the painting is also much effaced but still the images could be nicely deciphered (No.15). There are five figures of goddesses of which three in the center are still discernible. The five goddesses of *Pañcarakṣā* are *Pratisarā, Sahasrapramarddhinī, Mahāmāyurī, Sitavati* and *Mantrānusāriṇī*. They are sometimes prefixed with the word *Mahā* meaning mega or big or great thus making *Mahāpratisarā, Sahasrapramarddhinī, Mahāmāyurī, Mahāsitavati* and *Mahāmantrānusāriṇī* as well) National Archives has multiple copies of *Pañcarakṣās* painted covers (Nos. 15, 24, 123, 88, 76, 75, 50) in collection. The second example is of *Aṣṭasāhasrikāprajñāpāramitā* (No. 17). There are many copies of *Prajñāpāramitā* with different length. This one is having eight hundred stanzas thus called *Aṣṭasāhasrikāprajñāpāramitā*. This manuscript cover painting has five figures of Pañcabuddhas in one plank with two female devotees and another one having five *Tārās* with a central figure of another male devotee figure. Surprisingly in this example the devotees are painted in between the

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icons.Usually the devotees are painted in one corner of the painting but this is an exception.Perhaps the donor divided the figures in two different planks male figure in one and females in other.

Divyāvadānamālā (No. 63) though the painting is obliterated in many parts the remaining portion does give some pictures of Buddha preaching dharma, accepting alms and devotees listening his preaching are nicely discernible. In detail scrutinization, the full picture could be redrawn. This is though much obliterated could be regarded as one of a master piece Buddhist art of ancient Nepal. The painting is now in collection of the National Archives.

The covers of the two manuscripts Nos. 9 and 60 are carved on the top and painted inside. *Viṣṇudharma* (No. 9) has the carved icons of gods like Śiva Pārvatī and *Kumāra* with nymphs, swan with flowering weed patterns and second one No.60 of *Śivadharma* has only weed patterns carved on top. Rest of the covers are plain and painted from inside. The image of *Śiva Pārvatī* carved in second plank of No. 9 could well be compared with the stone figure of Sivaparvati in *Amrit hiṭi* of *Paśupati* area.

Skandapurāṇa (No. 97) is giving geographical representation of *Kasī* (Venaras) with flowing river *Gaṅgā* and *Yamunā* in left and right meeting at a point where the *Śivaliṅga* of *srisulatankamahesvara* is consecrated and place is mentioned as *Veṇimādhava*. The second plank has the figures of *Śrivināyaka. Śridandapani, Śrīmaṇikarṇikā, Śrīviśveśvara, Śrilalitabhavanai* and *Śrīkālabhairava*.

Conclusion:

It is hoped that the scholars on Nepalese art history could draw some academic information from this publication. It can be a guide and companion to understand inaccessible source of our painting heritage besides *Paubhās* and wall paintings. Though seems a small venture, it is a great job, we feel. Our room of National Collection has been opened for entire scholar that remained inaccessible and unknown to majority of people in the field of ancient paintings of Nepal.

Those manuscript cover paintings are always an authentic source of the iconology of Nepal. A separate volume of the iconological book could be written with the help of this collection.

It is sad to note that the previous people handling the manuscripts without any knowledge, love and understanding of their importance spoiled some. They treated them very wildly. It seems they did not care writing Acc. No. even in the proper place. They wrote the number wherever they liked and convenient for them to write.(Nos.16, 17, 21, 30, 53, 59, 68, 94, 95, 99, 106, 110, 111, and 114) The manuscript no. 53 and 59 have even been used in place of rough paper to count their unknown numbers. It was really wild and is a matter of sad.

Śivadharmaśāstra is one of the prestigious collections of National Archives suddenly found being auctioned in CHRISTIE's along with other five equally antique pieces of manuscript covers. They were stolen from the archives during the course of microfilming or sometimes after that. Luckily the microfilming gave us the opportunity to claim them as rightful claimant and owner of the art object. The manuscript covers were unmistakably identified as the property of National Archives of Nepal based on an inventory created by the Nepal German Manuscript Preservation Project who snapped pictures for more than thirty years from 1970 AD onwards.

The world is not inhabited only by bad people who steal the art work from Nepal. Some good people also do live in the world. There are lovers who also likes the Nepalese icons and art works to remain in their original places and be worshipped. Among the good people Alexander von Rospatt is never to be forgotten. He has rescued from west many art objects of Nepal from being decorated in the improper places like coffee tables and living rooms of some rude rich people of the west. Prof Jinah Kim of Harvard University followed the example of Rospatt. With the help of these good hearts one batch of the very prestigious manuscript covers cold be returned to National Archives. We thank them both for their help and CHRISTIE's for kind heart who willingly returned the objects once the ownership was confirmed.

Sukra Sagar

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Viṣṇudharma

Reel no.	A 10/7	**Script**	Newari	**Material**	Palm-leaf
Size	57.5 x 5 cm	**Language**	Sanskrit	**Acc. No.**	5/344
Folios	160	**Subject**	Purāṇa		

Śivadharmaśāstra

Reel no.	A 11/3	**Script**	Newari	**Material**	Palm-leaf
Size	57 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	5/738
Folios	253	**Subject**	Āgama	**Date**	NS 516

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Śivadharmottara

Reel no.	A 12/3	**Script**	Newari	**Material**	Palm-leaf
Size	56 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	5/892
Folios	42	**Subject**	Āgama		

Niśvāsatattvasaṃhitā

Reel no.	A 41/14	**Script**	Uttaralicchhavi	**Material**	Palm-leaf
Size	50 x 4 cm	**Language**	Sanskrit	**Acc. No.**	1/277
Folios	114	**Subject**	Śaivatantra		

Bhāgavatapurāṇa

Reel no.	A 15/2	**Script**	Maithili	**Material**	Palm-leaf
Size	68 x 5 cm	**Language**	Sanskrit	**Acc. No.**	4/750
Folios	511	**Subject**	Purāṇa	Date	LS 395

Bhāgavatapurāṇa

		Script	Newari	**Material**	Palm-leaf
Size	57 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	5/738
Folios	253	**Subject**	Āgama	**Date**	NS 516

Viśvaprakāśakoṣa

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Reel no.	A 18/4	**Script**	Magadhi	**Material**	Palm-leaf
Size	31.5 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	5/883
Folios	83	**Subject**	Kośa	**Date**	NS 319

Bodhisattvabhūmi

Reel no.	A 38/3	**Script**	Newari	**Material**	Palm-leaf
Size	56 x 6 cm	**Language**	Sanskrit	**Acc. No.**	3/681
Folios	108	**Subject**	Bauddha		

Haṭhapradīpikā

Reel no.	A 62/20	**Script**	Devanagari	**Material**	Paper
Size	20.5 x 6 cm	**Language**	Sanskrit	**Acc. No.**	5/2720
Folios	25	**Subject**	Yoga		

Bṛhatkālottaratantra

Reel no.	A 43/1	**Script**	Newari	**Material**	Palm-leaf
Size	29.5 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	4/131
Folios	324	**Subject**	Tantra	**Date**	NS 289

Painted Illustrations of The Manuscript Covers in National Archives from Nepal

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Pañcarakṣā

Reel no.	A 47/13	**Script**	Newari	**Material**	Palm-leaf
Size	40.5 x 6 cm	**Language**	Sanskrit	**Acc. No.**	4/21
Folios	105	**Subject**	Bauddha	**Date**	NS 312

Aśeṣakulavallarī

Reel no.	A 39/15	**Script**	Newari	**Material**	Palm-leaf
Size	33 x 4.5 cm	**Language**	Sanskrit	**Acc. No.**	1/1077
Folios	16	**Subject**	Tāntrikakarmakāṇḍa		

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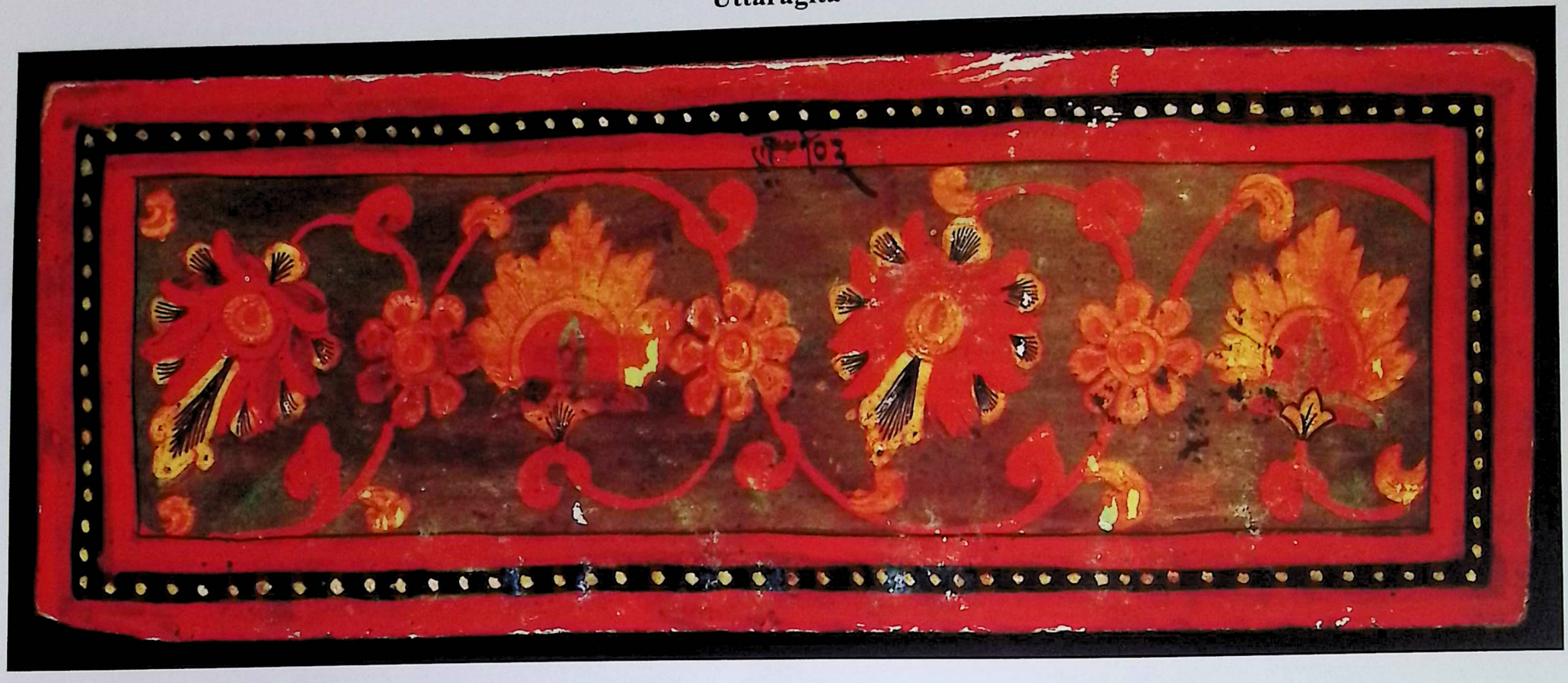
Uttaragītā



Reel no.	A 83/31	**Script**	Devanagari	**Material**	Paper
Size	23.5 x 7.5 cm	**Language**	Sanskrit	**Acc. No.**	2/103
Folios	19	**Subject**	Vedānta		

Aṣṭasāhasrikāprajñāpāramitā

Reel no.	A 107/2	**Script**	Newari	**Material**	Paper
Size	44.5 x 11 cm	**Language**	Sanskrit	**Acc. No.**	4/1570
Folios	252	**Subject**	Bauddha		

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Kāraṇḍavyūha

Reel no.	A 108/12	**Script**	Newari	**Material**	Paper
Size	34.5 x 11.5 cm	**Language**	Sanskrit	**Acc. No.**	2/212
Folios	40	**Subject**	Bauddha		

Śatasāhasrikāprajñāpāramitā

Reel no.	A 115/3	**Script**	Newari	**Material**	Paper
Size	50 x 13.5 cm	**Language**	Sanskrit	**Acc. No.**	3/632
Folios	429	**Subject**	Bauddha	**Date**	NS 835

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Dakṣiṇāmūrtisaṃhitā

Reel no.	B 129/4	**Script**	Devanagari	**Material**	Paper
Size	38 x 15.5 cm	**Language**	Sanskrit	**Acc. No.**	5/4647
Folios	49	**Subject**	Stotra		

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Dhāraṇīsaṅgraha

Reel no.	A 130/19	**Script**	Newari	**Material**	Paper
Size	20.5 x 6 cm	**Language**	Sanskrit	**Acc. No.**	4/315
Folios	25	**Subject**	Dhāraṇī		

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Dhāraṇīsaṅgraha

Reel no.	A 130/95	**Script**	Newari	**Material**	Paper
Size	46 x 13.5 cm	**Language**	Sanskrit	**Acc. No.**	4/2286
Folios	316	**Subject**	Dhāraṇī		

Caṇḍamahāroṣaṇatantrarāja

Reel no.	A 136/5	**Script**	Newari	**Material**	Paper
Size	24.5 x 8 cm	**Language**	Sanskrit	**Acc. No.**	4/1028
Folios	105	**Subject**	Bauddhatantra		

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Pañcarakṣā

Reel no.	A 137/8	**Script**	rañjanā	**Material**	Paper
Size	36.5 x 9 cm	**Language**	Sanskrit	**Acc. No.**	4/345
Folios	173	**Subject**	Buddha		

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Catuṣpīṭhatantra

Reel no.	A 138/10	**Script**	Newari	**Material**	Paper
Size	37.5 x 6.5 cm	**Language**	Sanskrit	**Acc. No.**	5/37
Folios	118	**Subject**	Bauddhatantra		

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Kālottaratantra

Reel no.	A 148/3	**Script**	Newari	**Material**	Paper
Size	39.5 x 11 cm	**Language**	Sanskrit	**Acc. No.**	1/182
Folios	10	**Subject**	Stotra		

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Jñānārṇavatantra

Reel no.	A 152/3	**Script**	Newari	**Material**	Paper
Size	25 x 8 cm	**Language**	Sanskrit	**Acc. No.**	5/111
Folios	134	**Subject**	Stotra	**Date**	NS 1013

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Merutantra

Reel no.	A 174/6	**Script**	Newari	**Material**	Paper
Size	40 x 11 cm	**Language**	Sanskrit	**Acc. No.**	5/4624
Folios	427	**Subject**	Tantra		

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Mantraratnākara

Reel no.	A 178/5	**Script**	Newari	**Material**	paper
Size	40.5 x 11 cm	**Language**	Sanskrit	**Acc. No.**	1/75
Folios	245	**Subject**	Mantra	**Date**	NS 799

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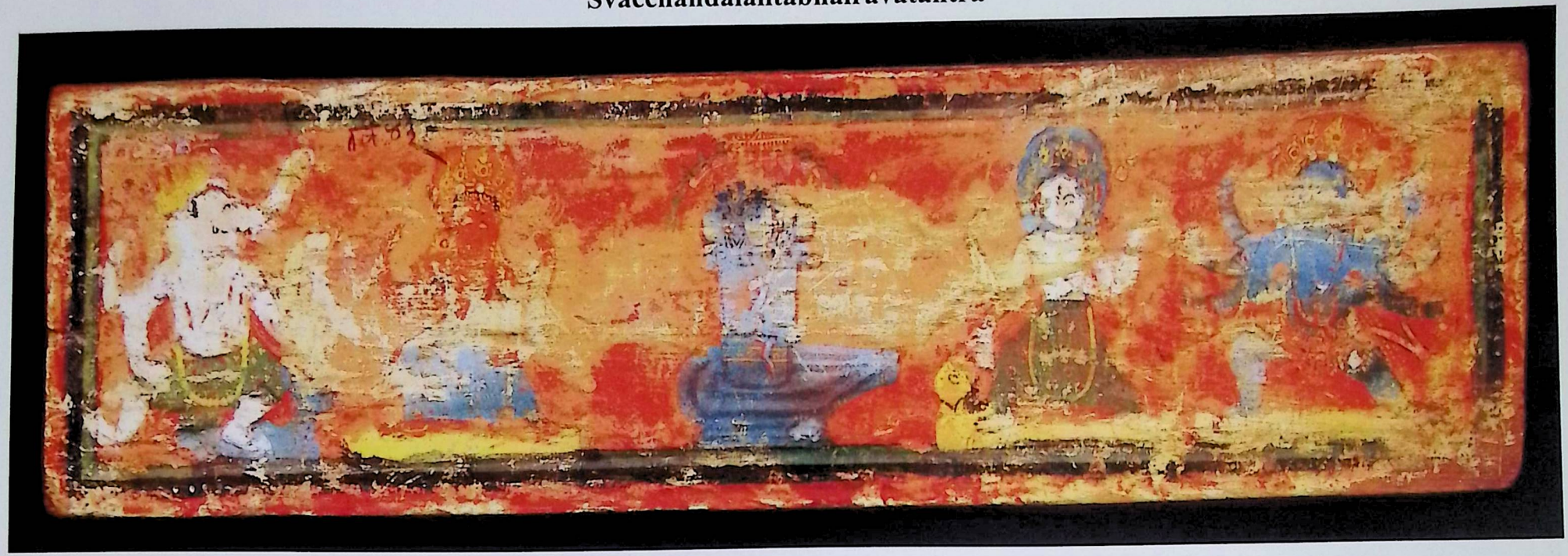
Svacchandalalitabhairavatantra



Reel no.	A 204/5	**Script**	Newari	**Material**	Paper
Size	42 x 12 cm	**Language**	Sanskrit	**Acc. No.**	1/43
Folios	13	**Subject**	Tantra		

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Aṣṭamātṛkārādhanavidhi

Reel no.	A 230/2	**Script**	Newari	**Material**	Paper
Size	30 x 9.5 cm	**Language**	Sanskrit	**Acc. No.**	1/96
Folios	53	**Subject**	Karmakāṇḍa		

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Siddhilakṣmīkoṭyāhutidinakṛtya

Reel no.	A 250/1	Script	Newari	**Material**	Paper
Size	34 x 10.5 cm	Language	Sanskrit	**Acc. No.**	1/1621
Folios	82	**Subject**	Karmakāṇḍa	Date	NS 934

Skandapurāṇa

Reel no.	A 256/1	**Script**	Maithili	**Material**	Paper
Size	49 x 9 cm	**Language**	Sanskrit	**Acc. No.**	4/56
Folios	214	**Subject**	Purāṇa	**Date**	NS 787

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Skandapurāṇa

Reel No.	A 257/3	**Script**	Newari	**Material**	Paper
Size	42 x 11 cm	**Language**	Sanskrit	**Acc. No.**	4/638
Folios	275	**Subject**	Purāṇa	**Date**	NS 46

Kūrmapurāṇa

Reel no.	A 259/2	**Script**	Devanagari	**Material**	Paper
Size	38.2 x 10.3 cm	**Language**	Sanskrit	**Acc. No.**	1/981
Folios	182	**Subject**	Purāṇa	**Date**	NS 793

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Kūrmapurāṇa

Reel no.	A 259/2	**Script**	Devanagari	**Material**	Paper
Size	38.2 x 10.3 cm	**Language**	Sanskrit	**Acc. No.**	1/981
Folios	182	**Subject**	Purāṇa	**Date**	NS 793

Devīpurāṇa

Reel no.	A 261/3	**Script**	Devanagari	**Material**	Paper
Size	32 x 14 cm	**Language**	Sanskrit	**Acc. No.**	2/33
Folios	231	**Subject**	Purāṇa		

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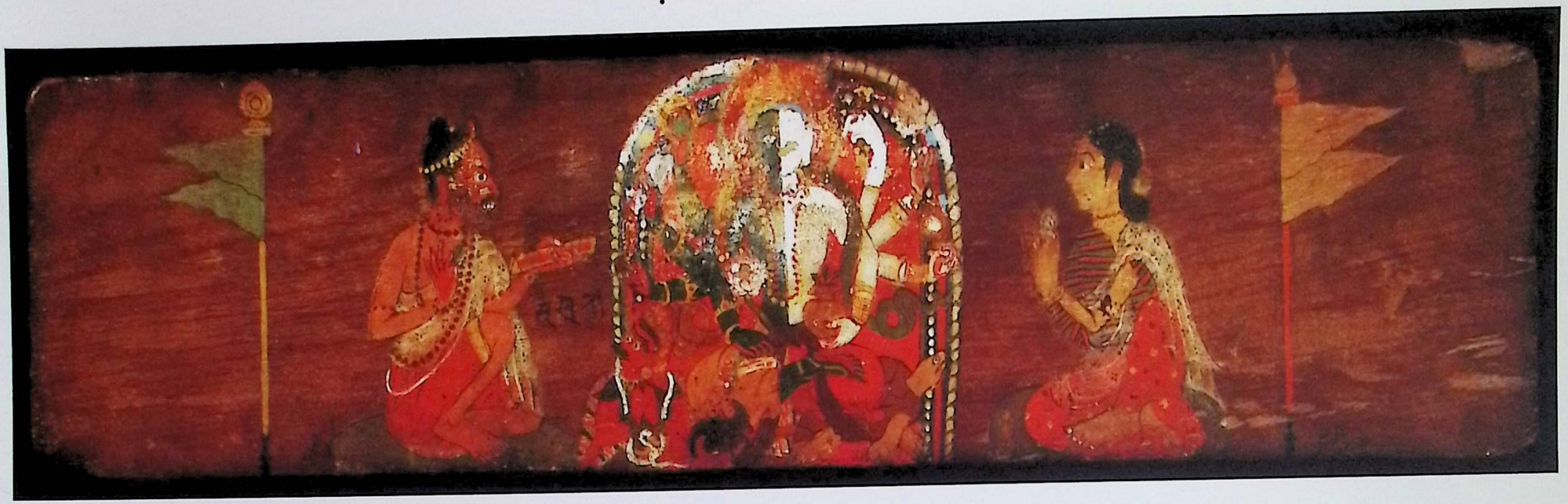
Bṛhannāradīyapurāṇa



Reel no.	A 265/5	**Script**	Newari	**Material**	Paper
Size	42 x 9.5 cm	**Language**	Sanskrit	**Acc. No.**	5/5345
Folios	97	**Subject**	Purāṇa		

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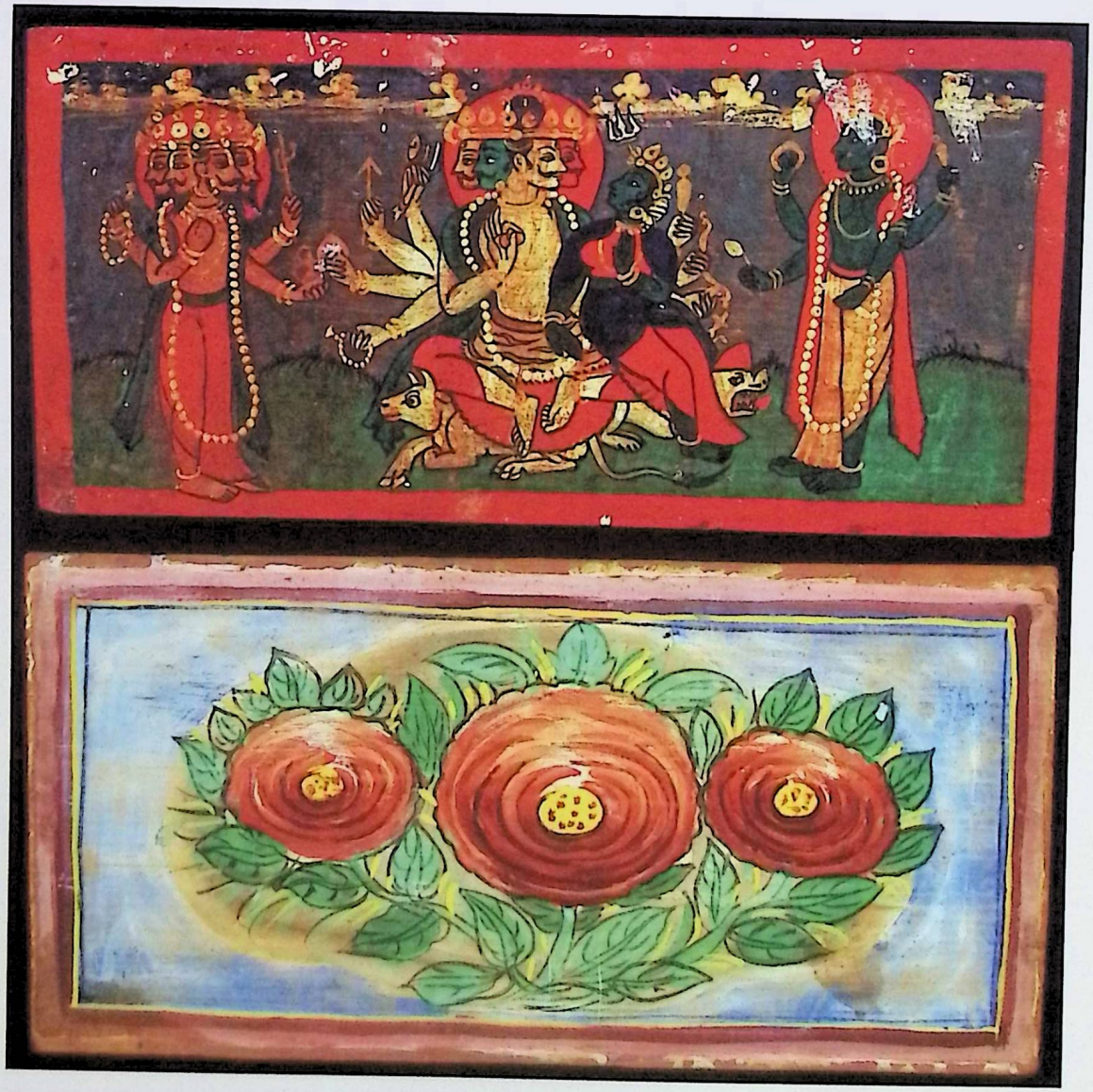
Varāhapurāṇa



Reel no.	A 272/4	**Script**	Devanagari	**Material**	paper
Size	32 x 17 cm	**Language**	Sanskrit	**Acc. No.**	4/1037
Folios	290	**Subject**	Purāṇa		

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Bhāgavatapurāṇa

Reel no.	A 278/3	**Script**	Newari	**Material**	Paper
Size	53 x 12.5 cm	**Language**	Sanskrit	**Acc. No.**	2/160
Folios	436	**Subject**	Purāṇa		

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Skandapurāṇa

Reel no.	A 299/3	**Script**	Newari	**Material**	Paper
Size	40 x 9 cm	**Language**	Sanskrit	**Acc. No.**	5/5300
Folios	98	**Subject**	Purāṇa		

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Harivaṃśa

Reel no.	A 314/2	**Script**	Newari	**Material**	Paper
Size	54.5 x 12.5 cm	**Language**	Sanskrit	**Acc. No.**	1/993
Folios	290	**Subject**	Mahābhārata		

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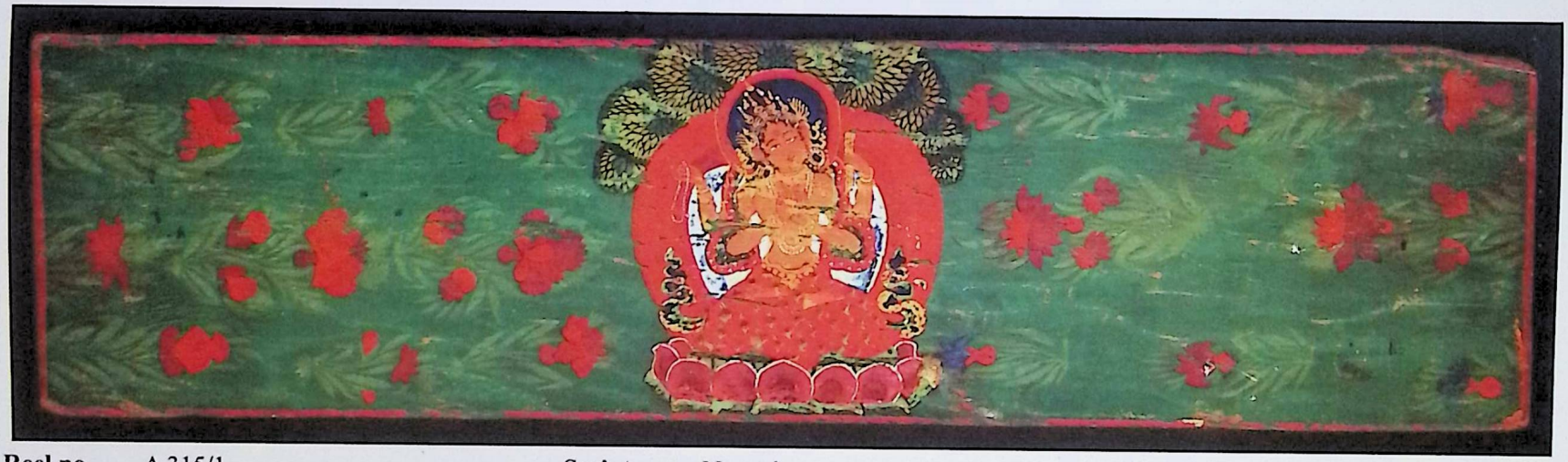
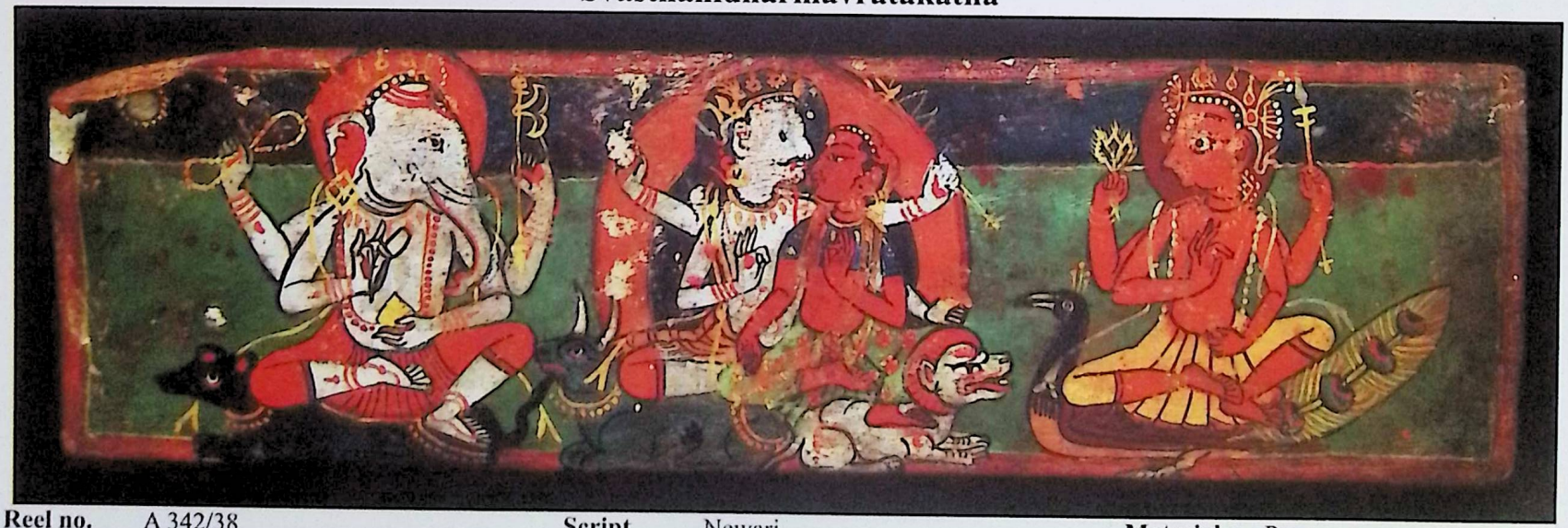
Harivaṃśa



Reel no.	A 315/1	**Script**	Newari	**Material**	Paper
Size	34 x 11.5 cm	**Language**	Sanskrit	**Acc. No.**	1/834
Folios	402	**Subject**	Mahābhārata		

Svasthānīdharmavratakathā



Reel no.	A 342/38	**Script**	Newari	**Material**	Paper
Size	32 x 9.5 cm	**Language**	Sanskrit	**Acc. No.**	5/5648
Folios	134	**Subject**	Karmakāṇḍa	**Date**	NS 934

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Sikandaracarita

Reel no.	A 398/19	**Script**	Devanagari	**Material**	Paper
Size	24 x 10 cm	**Language**	Sanskrit	**Acc. No.**	2/147
Folios	6	**Subject**	Kāvya		

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Durgāsaptaśatī

Reel no.	A 482/4	**Script**	Devanagari	**Material**	Paper
Size	22.5 x 11 cm	**Language**	Sanskrit	**Acc. No.**	4/2441
Folios	72	**Subject**	Stotra		

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Vājasaneyisaṃhitā

Reel no.	A 600/5	**Script**	Newari	**Material**	Paper
Size	26 x 14.4 cm	**Language**	Sanskrit	**Acc. No.**	1/1100
Folios	229	**Subject**	Veda	**Date**	NS 831

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Siddhāgnikoṭyāhutisvasthānabalividhi

Reel no.	A 625/9	**Script**	Newari	**Material**	Paper
Size	34 x 10.6 cm	**Languages**	Sanskrit; Newari	**Acc. No.**	1/617
Folios	94	**Subject**	Karmakāṇḍa	**Date**	NS 811

Śatasāhasrikāprajñāpāramitā

Reel no.	A 874/2	**Script**	Newari	**Material**	Paper?
Size	48 x 18 cm	**Language**	Sanskrit	**Acc. No.**	NAK 3/630
Folios	467	**Subject**	Bauddha	**Date**	NS 835

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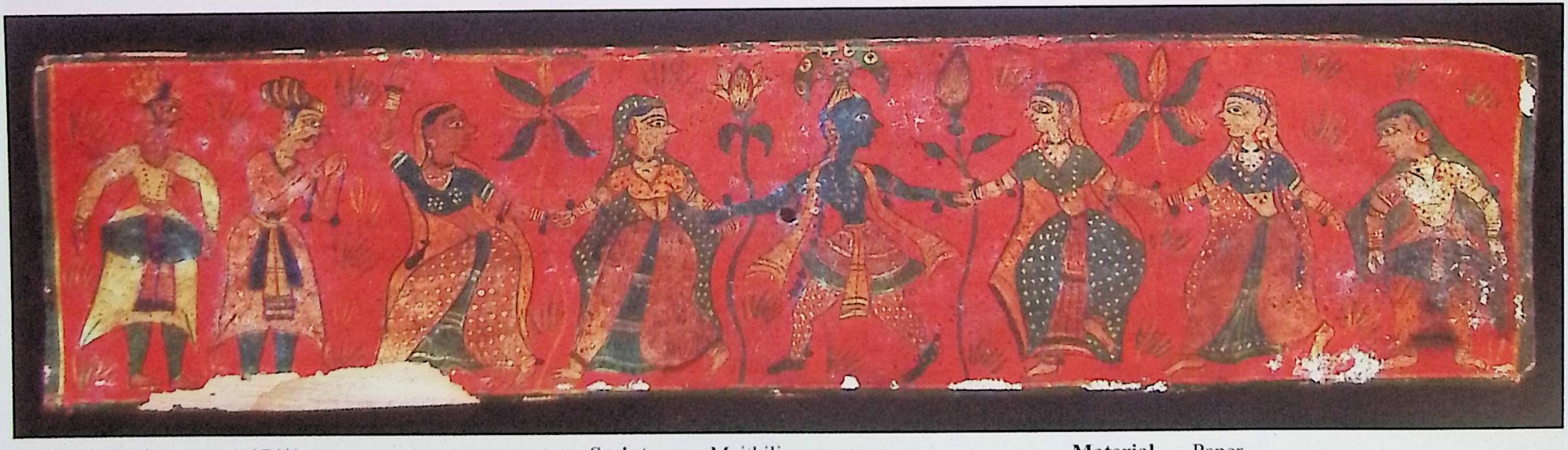
Divyāvadānamālā

Reel no.	A 874/3	**Script**	Newari	**Material**	Paper
Size	51 x 10.5 cm	**Language**	Sanskrit	**Acc. No.**	4/11
Folios	351	**Subject**	Bauddha		

Mantraratnākara



Reel no.	A 174/4	**Script**	Maithili	**Material**	Paper
Size	34 x 8 cm	**Language**	Sanskrit	**Acc. No.**	1/1046
Folios	232	**Subject**	Mantra	**Date**	SAM 1451

Pañcarakṣā

Reel no.	A 886/3	**Script**	Newari	**Material**	Paper
Size	37.4 x 9.1 cm	**Language**	Sanskrit	**Acc. No.**	6/896
Folios	11	**Subject**	Bauddha		

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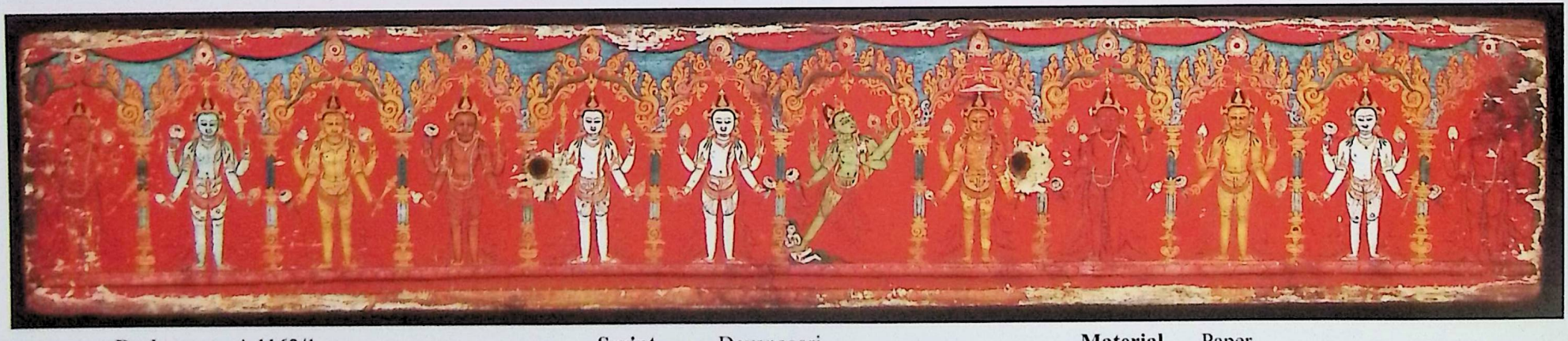
Siddhasiddhāntapaddhati

Reel no.	A 892/1	**Script**	Devanagari	**Material**	Paper
Size	30.2 x 9.8 cm	**Language**	Sanskrit	**Acc. No.**	1/21
Folios	34	**Subject**	Yoga	**Date**	NS 838

Viṣṇudharma



Reel no.	A 1163/1	**Script**	Devanagari	**Material**	Paper
Size	51.8 x 10 cm	**Language**	Sanskrit	**Acc. No.**	2/51
Folios	158	**Subject**	Purāṇa		

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Kāraṇḍavyūha

Reel no.	A 914/1	**Script**	Newari	**Material**	Paper
Size	30.6 x 7 cm	**Language**	Sanskrit	**Acc. No.**	1/1091
Folios	101	**Subject**	Bauddha	**Date**	NS 773

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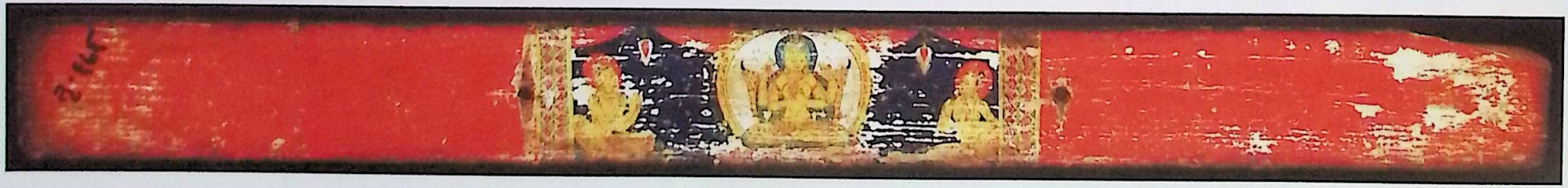
Pañjikā

Reel no.	A 969/6	**Script**	Newari	**Material**	Paper
Size	30.3 x 8.5 cm	**Language**	Sanskrit	**Acc. No.**	1/780
Folios	160	**Subject**	Bauddha		

Aṣṭasāhasrikāprajñāpāramitā



Reel no.	A 1335/13	**Script**	Newari	**Material**	Palm-leaf
Size	52.5 x 4.8 cm	**Language**	Sanskrit	**Acc. No.**	3/676
Folios	203	**Subject**	Bauddha		

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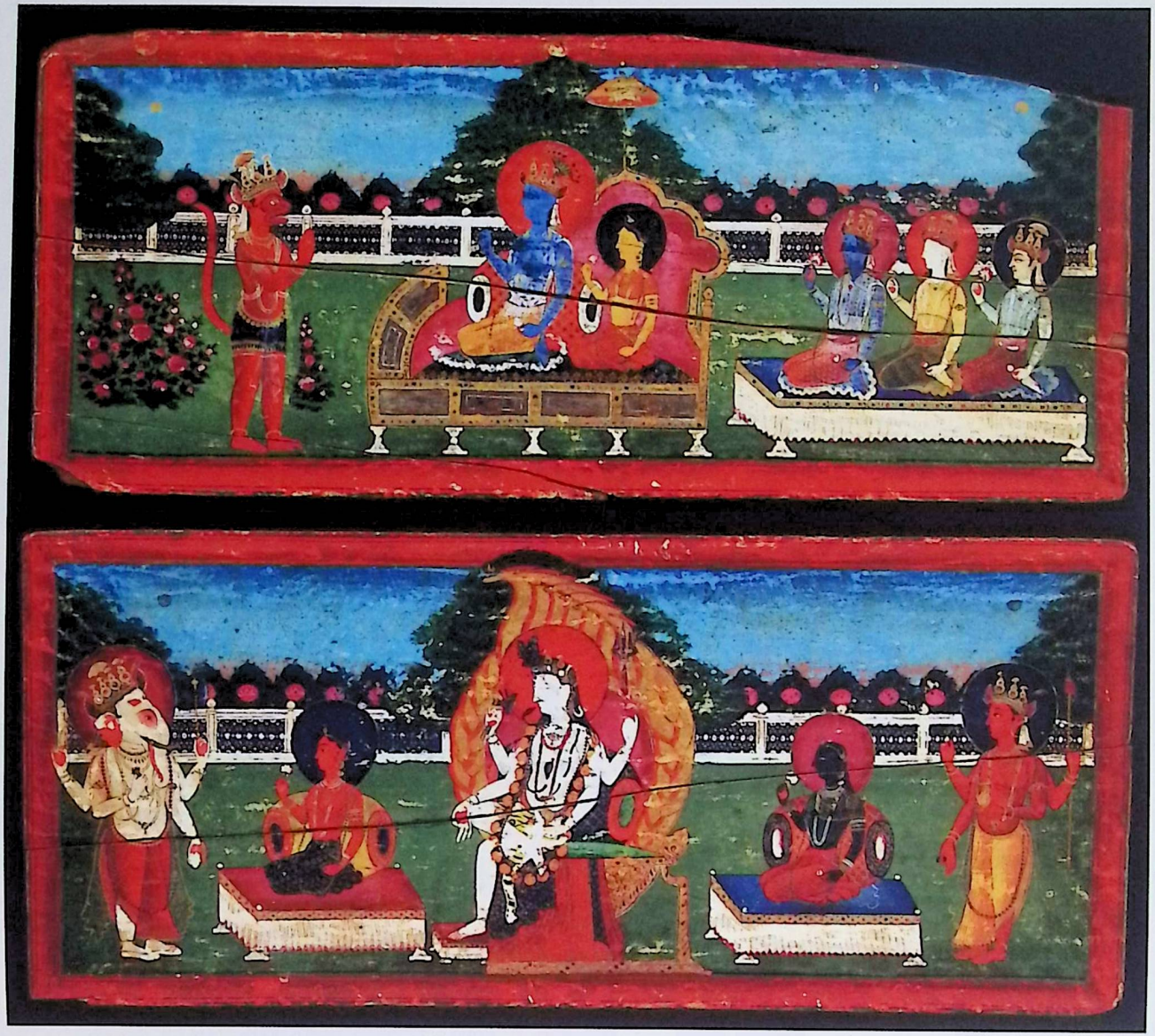
Hanumannāṭaka



Reel no.	A 1026/27	**Script**	Devanagari	**Material**	Paper
Size	43.3 x 19 cm	**Languages**	Nepali; Sanskrit	**Acc. No.**	3/151
Folios	249	**Subject**	Nāṭaka		

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Skandapurāṇa [Kāśīkhaṇḍa]

Reel no.	A 1035/9	**Script**	Devanagari	**Material**	Paper
Size	43.7 x 10.8 cm	**Language**	Sanskrit	**Acc. No.**	5/5259
Folios	277	**Subject**	Purāṇa		

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Bhāgavatapurāṇa

Reel no.	A 1044/3	**Script**	Maithili	**Material**	Paper
Size	58.7 x 8.7 cm	**Language**	Sanskrit	**Acc. No.**	1/913
Folios	404	**Subject**	Purāṇa		

Bṛhajjātaka

Reel no.	A 1066/2	**Script**	Newari	**Material**	Paper
Size	34 x 5.6 cm	**Language**	Sanskrit	**Acc. No.**	1/1513
Folios	83	**Subject**	Jyotiṣa		

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Bhāgavatapurāṇa

Reel no.	A 1084/6	**Script**	Maithili	**Material**	Palm-leaf
Size	38.3 x 5.4 cm	**Language**	Sanskrit	**Acc. No.**	1/359
Folios	275	**Subject**	Purāṇa	**Date**	SAM 397

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Saptaśatibhāṣāṭīkā

Reel no.	A 1114/3	**Script**	Devanagari	**Material**	Paper
Size	24 x 11 cm	**Languages**	Nepali; Sanskrit	**Acc. No.**	6/766
Folios	77	**Subject**	Stotra		

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Vājasaneyisaṃhitā

Reel no.	A 1135/9	**Script**	Newari	**Material**	Paper
Size	20.7 x 9.6 cm	**Language**	Sanskrit	**Acc. No.**	1/1620
Folios	75	**Subject**	Veda		

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Śivadharma

Reel no.	A 1163/2	**Script**	Newari	**Material**	Paper
Size	51.1 x 9.6 cm	**Language**	Sanskrit	**Acc. No.**	2/48
Folios	263	**Subject**	Purāṇa		

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Hitopadeśa

Reel no.	A 1163/3	**Script**	Newari	**Material**	Thyāsaphu
Size	23 x 7 cm	**Language**	Sanskrit	**Acc. No.**	2/256
Folios	105	**Subject**	Nīti		

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Svasthānīkathā

Reel no.	A 1164/3	**Script**	Devanagari	**Material**	Paper
Size	47 x 15.5 cm	**Language**	Sanskrit	**Acc. No.**	5/1864
Folios	208	**Subject**	Karmakāṇḍa		

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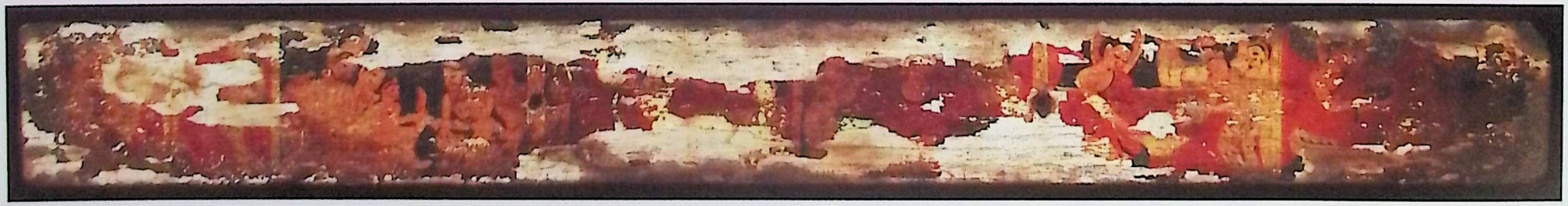
Durgāsaptaśatī

Reel no.	A 1165/6	**Script**	Newari	**Material**	Palm-leaf
Size	33 x 5 cm	**Language**	Sanskrit	**Acc. No.**	5/681
Folios	43	**Subject**	Stotra		

Divyāvadānamālā



Reel no.	A 1336/7	**Script**	Newari	**Material**	Palm-leaf
Size	52.5 x 5 cm	**Language**	Sanskrit	**Acc. No.**	3/680
Folios	112	**Subject**	Bauddha		

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Kulārṇavamahārahasya

Reel no.	A 1176/13	**Script**	Newari	**Material**	Paper
Size	20 x 7.2 cm	**Language**	Sanskrit	**Acc. No.**	1/137
Folios	198	**Subject**	Tantra	**Date**	NS 782

Kulārṇavamahārahasya

Reel no.	A 161/19	**Script**	Newari	**Material**	Paper
Size	38.5 x 12.5 cm	**Language**	Sanskrit	**Acc. No.**	4/2426
Folios	434	**Subject**	Tantra	**Date**	NS 977

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Aṣṭasāhasrikāprajñāpāramitā

Reel no.	A 1333/14	**Script**	Newari	**Material**	Palm-leaf
Size	37 x 6 cm	**Language**	Sanskrit; Newari	**Acc. No.**	4/20
Folios	288	**Subject**	Bauddha	**Date**	NS 717

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Devīpurāṇa

Reel no.	A 1341/7	**Script**	Newari	**Material**	Paper
Size	63.5 x 9 cm	**Language**	Sanskrit	**Acc. No.**	3/94
Folios	134	**Subject**	Purāṇa		

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Bhāgavatapurāṇa

Reel no.	A 1355/4	**Script**	Newari	**Material**	Paper
Size	43.5 x 11 cm	**Language**	Sanskrit	**Acc. No.**	4/1553
Folios	409	**Subject**	Purāṇa		

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Bhāgavatapurāṇa

Reel no.	A 1355/4	**Script**	Newari	**Material**	Paper
Size	43.5 x 11 cm	**Language**	Sanskrit	**Acc. No.**	4/1553
Folios	409	**Subject**	Purāṇa		

Viṣṇudharma

Reel no.	B 5/7	**Script**	Newari	**Material**	Palm-leaf
Size	54 x 4.5 cm	**Language**	Sanskrit	**Acc. No.**	1/1002
Folios	143	**Subject**	Purāṇa	**Date**	NS 210

Śivadharmaśāstra

Reel no.	B 7/3	**Script**	Newari	**Material**	Palm-leaf
Size	58 x 6 cm	**Language**	Sanskrit	**Acc. No.**	1/1075
Folios	289	**Subject**	Āgama	**Date**	NS 290

Aṣṭasāhasrikāprajñāpāramitā

Reel no.	B 22/17	**Script**	Newari	**Material**	Palm-leaf
Size	31.5 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	5/200
Folios	399	**Subject**	Bauddha		

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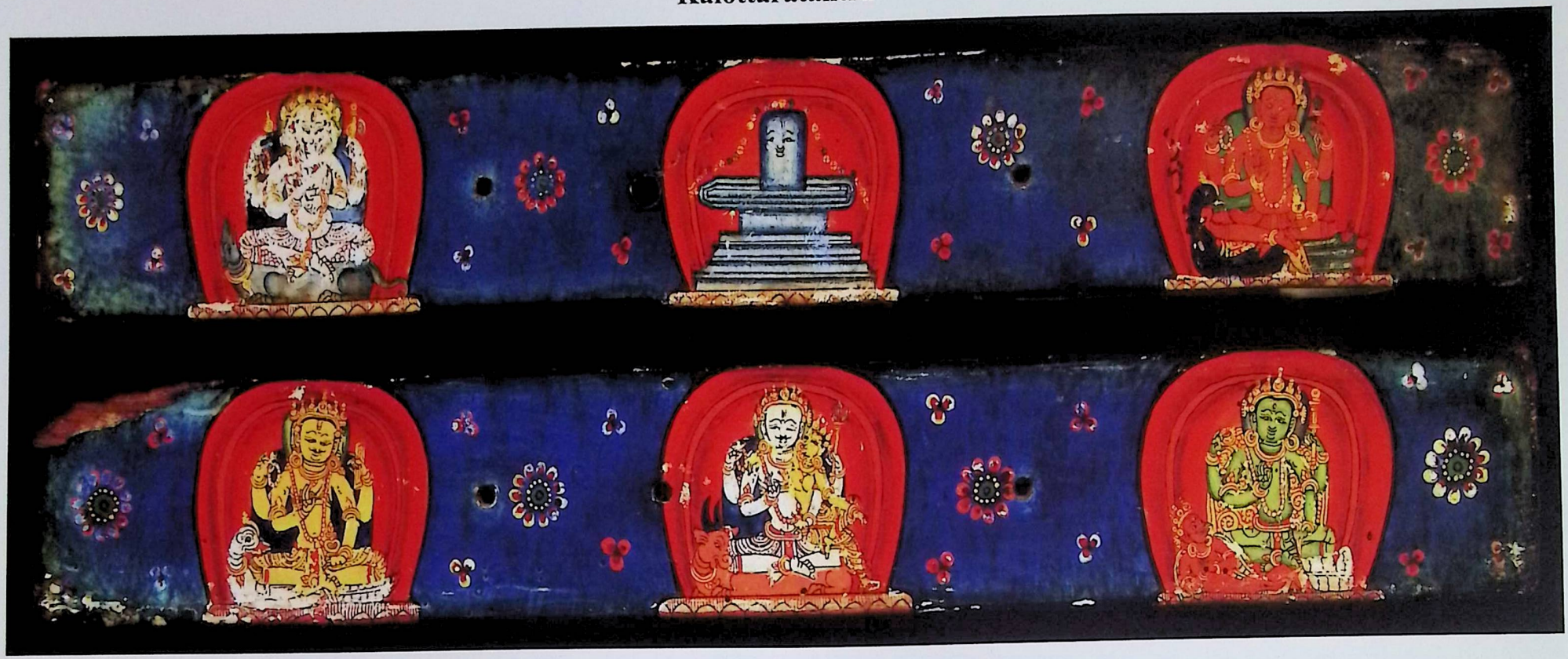
Kālottaratantra



Reel no.	B 24/59	**Script**	Newari	**Material**	Palm-leaf
Size	34 x 5 cm	**Language**	Sanskrit	**Acc. No.**	1/89
Folios	251	**Subject**	Tantra		

Pārameśvarīmatatantra

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Reel no.	B 27/2	**Script**	Newari	**Material**	Palm-leaf
Size	27.5 x 4.5 cm	**Language**	Sanskrit	**Acc. No.**	1/259
Folios	77	**Subject**	Tantra		

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Jayākṣarasaṃhitā

Reel no.	B 29/3	**Script**	Newari	**Material**	Palm-leaf
Size	40 x 5 cm	**Language**	Sanskrit	**Acc. No.**	1/49
Folios	117	**Subject**	Tantra	**Date**	NS 515

Pañcarakṣā

Reel no.	B 30/29	**Script**	Newari	**Material**	Palm-leaf
Size	36.5 x 4.5 cm	**Language**	Sanskrit	**Acc. No.**	4/21
Folios	92	**Subject**	Bauddha	**Date**	NS 655

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Pañcarakṣā

Reel no.	B 31/4	**Script**	Newari	**Material**	Palm-leaf
Size	20.5 x 5 cm	**Language**	Sanskrit	**Acc. No.**	3/360
Folios	136	**Subject**	Bauddha	**Date**	NS 494

Prakaraṇatantra

Reel no.	B 26/23	**Script**	Newari	**Material**	Palm-leaf
Size	29 x 4.5 cm	**Language**	Sanskrit	**Acc. No.**	1/1078
Folios	76	**Subject**	Tantra		

Svacchandaśivadevārcanavidhi

Reel no.	B 31/38	**Script**	Newari	**Material**	Palm-leaf
Size	20.5 x 5 cm	**Language**	Sanskrit	**Acc. No.**	5/744
Folios	30	**Subject**	Karmakāṇḍa		

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Tattvasāra

Reel no.	B 38/36	**Script**	Newari	**Material**	Paper
Size	24 x 5.5 cm	**Language**	Sanskrit	**Acc. No.**	3/28
Folios	9	**Subject**	Yoga		

Haṭhapradīpikā

Reel no.	B 39/9	**Script**	Newari	**Material**	Paper
Size	23.5 x 6.5 cm	**Language**	Sanskrit	**Acc. No.**	5/2719
Folios	23	**Subject**	Yoga		

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Nyāyasāra

Reel no.	B 58/10	**Script**	Devanagari	**Material**	Paper
Size	28 x 9 cm	**Language**	Sanskrit	**Acc. No.**	3/574
Folios	79	**Subject**	Nyāya		

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Bhagavadgītā

Reel no.	B 83/20	**Script**	Devanagari	**Material**	Paper
Size	33 x 16.5 cm	**Language**	Sanskrit	**Acc. No.**	4/1517
Folios	191	**Subject**	Mahābhārata		

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Bhagavadgītā

Reel no.	B 83/20	**Script**	Devanagari	**Material**	Paper
Size	33 x 16.5 cm	**Language**	Sanskrit	**Acc. No.**	4/1517
Folios	191	**Subject**	Mahābhārata		

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Bhagavadgītā

Reel no.	B 84/5	**Script**	Newari	**Material**	Paper
Size	29 x 12 cm	**Language**	Sanskrit	**Acc. No.**	5/3828
Folios	168	**Subject**	Vedanta	**Date**	SAM 866

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Bhagavadgītā

Reel no.	B 84/5	**Script**	Newari	**Material**	Paper
Size	29 x 12 cm	**Language**	Sanskrit	**Acc. No.**	5/3828
Folios	168	**Subject**	Vedanta	**Date**	SAM 866

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Bhagavadgītā

Reel no.	B 85/4	**Script**	Devanagari	**Material**	Paper
Size	24.5 x 11.5 cm	**Language**	Sanskrit	**Acc. No.**	3/204
Folios	99	**Subject**	Mahābhārata		

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Śatasāhasrikāprajñāpāramitā

Reel no.	B 91/2	**Script**	Newari	**Material**	Paper
Size	48 x 13.5 cm	**Language**	Sanskrit	**Acc. No.**	3/631
Folios	489	**Subject**	Bauddha	**Date**	NS 835

Saṅkṣiptalokācārasarvasaṅgraha

Reel no.	B 106/5	**Script**	Newari	**Material**	Paper
Size	47 x 11.5 cm	**Language**	Sanskrit; Newari	**Acc. No.**	1/1103
Folios	58	**Subject**	Karmakāṇḍa		

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Pañcarakṣā

Reel no.	B 108/3	**Script**	Newari	**Material**	Paper
Size	24 x 7 cm	**Language**	Sanskrit	**Acc. No.**	4/887
Folios	69	**Subject**	Bauddha		

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Pañcarakṣā

Reel no.	B 113/2	**Script**	Newari	**Material**	Paper
Size	37 x 9 cm	**Language**	Sanskrit	**Acc. No.**	1/1104
Folios	111	**Subject**	Bauddha		

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Tārābhaktisudhārṇava

Reel no.	B 129/2	**Script**	Newari	**Material**	Paper
Size	33 x 8.5 cm	**Language**	Sanskrit	**Acc. No.**	1/91
Folios	255	**Subject**	Tantra	**Date**	NS 795

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Puraścaryārṇava

Reel no.	B 132/2	**Script**	Devanagari	**Material**	Paper
Size	37 x 15.5 cm	**Language**	Sanskrit	**Acc. No.**	2/376
Folios	383	**Subject**	Tantra	**Date**	SAM 1831

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Prapañcasāra

Reel no.	B 132/3	**Script**	Newari	**Material**	Paper
Size	38 x 11 cm	**Language**	Sanskrit	**Acc. No.**	1/1312
Folios	146	**Subject**	Tantra	**Date**	NS 808

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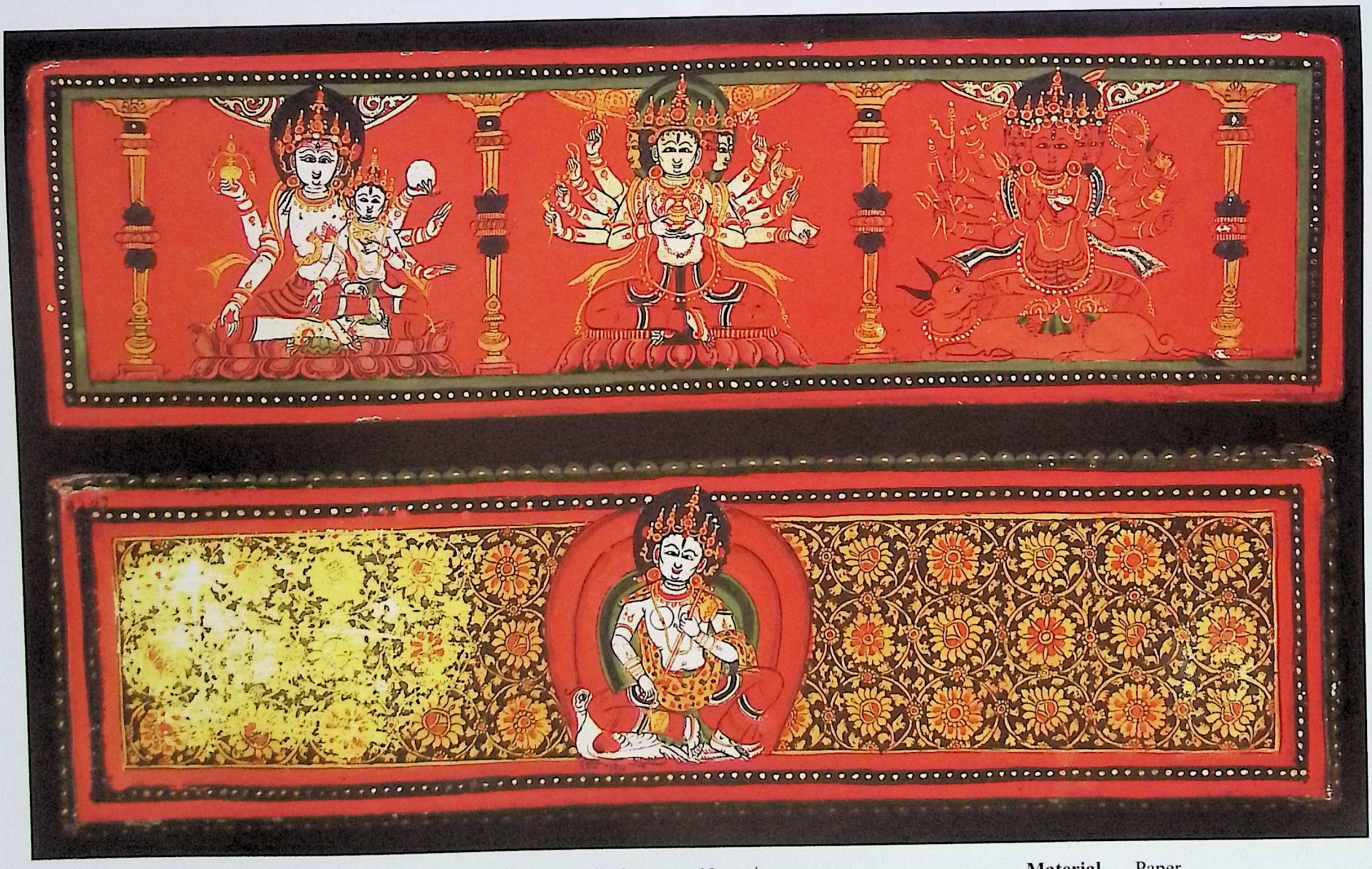
Prapañcasāra



Reel no.	B 132/3	**Script**	Newari	**Material**	Paper
Size	38 x 11 cm	**Language**	Sanskrit	**Acc. No.**	1/1312
Folios	146	**Subject**	Tantra	**Date**	NS 808

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Nirdeśatantra

Reel no.	B 175/3	**Script**	Newari	**Material**	Paper
Size	19.5 x 7.5 cm	**Language**	Sanskrit	Acc. no.	1/229
Folios	126	**Subject**	Tantra		

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Agnipurāṇa

Reel no.	B 201/1	**Script**	Devanagari	**Material**	Paper
Size	36.5 x 12 cm	**Language**	Sanskrit	**Acc. No.**	1/829
Folios	348	**Subject**	Purāṇa		

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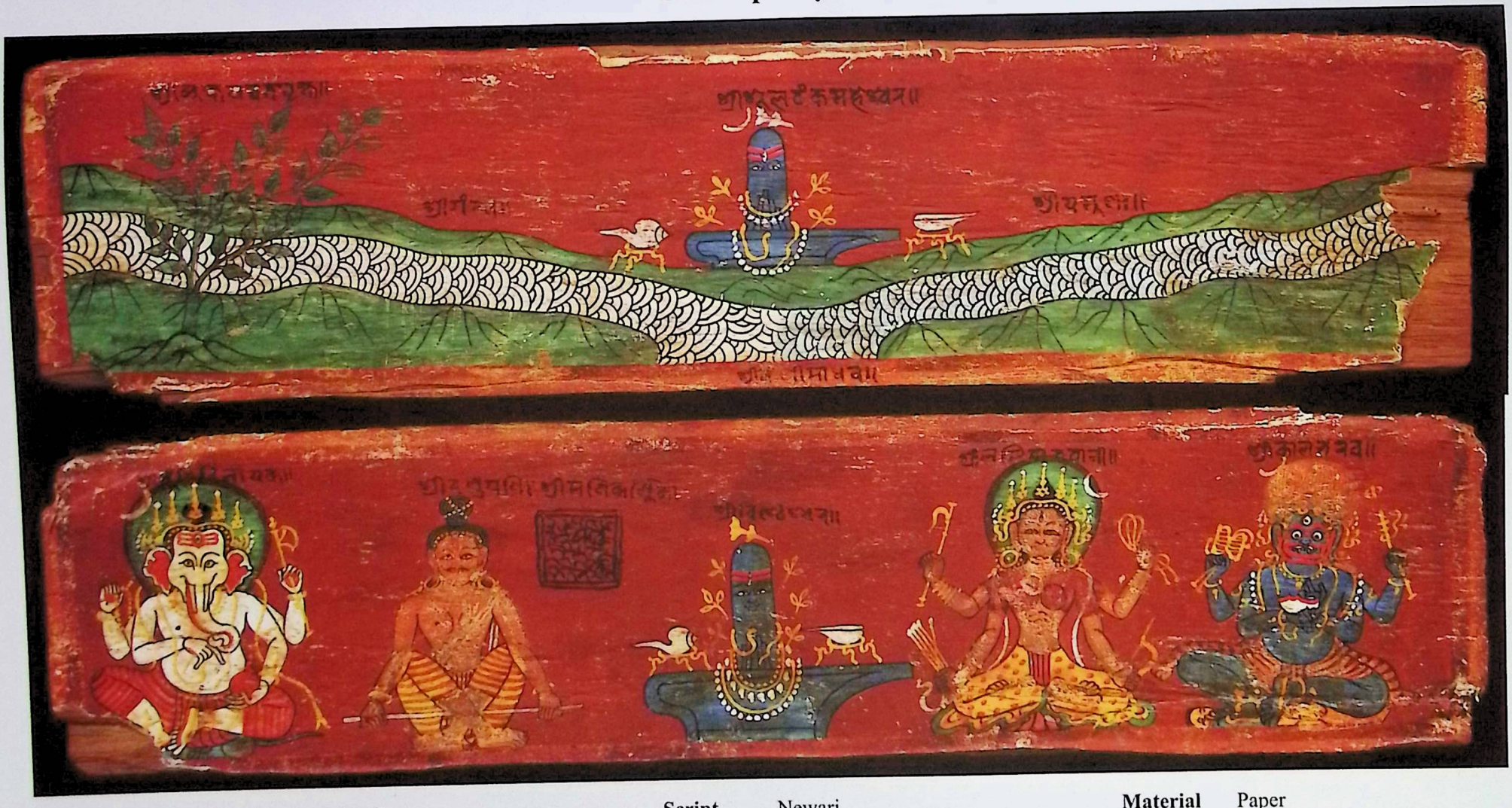
Kālikāpurāṇa

Reel no.	B 203/3	**Script**	Newari	**Material**	Paper
Size	36 x 11 cm	**Language**	Sanskrit	**Acc. No.**	1/958
Folios	366	**Subject**	Purāṇa		

Skandapurāṇa



Reel no.	B 205/2	**Script**	Newari	**Material**	Paper
Size	48.5 x 11.5 cm	**Language**	Sanskrit	**Acc. No.**	5/5351
Folios	285	**Subject**	Purāṇa	Date	SAM 829

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Skandapurāṇakāśīkhaṇḍa

Reel no.	B 206/6	**Script**	Newari	**Material**	Paper
Size	48 x 10 cm	**Language**	Sanskrit	**Acc. No.**	4/2974
Folios	332	**Subject**	Purāṇa	**Date**	SAM 817

Devīpurāṇa

Reel no.	B 208/4	**Script**	Newari	**Material**	Paper
Size	46 x 11.5 cm	**Language**	Sanskrit	**Acc. No.**	1/885
Folios	229	**Subject**	Purāṇa		

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Śivadharma

Reel no.	B 219/8	**Script**	Newari	**Material**	paper
Size	34 x 9.5 cm	**Language**	Sanskrit	**Acc. No.**	4/1567
Folios	359	**Subject**	Purāṇa		

Bhāgavatapurāṇa

Reel no.	B 222/3	**Script**	Newari	**Material**	Paper
Size	45.5 x 9 cm	**Language**	Sanskrit	**Acc. No.**	4/897
Folios	355	**Subject**	Purāṇa		

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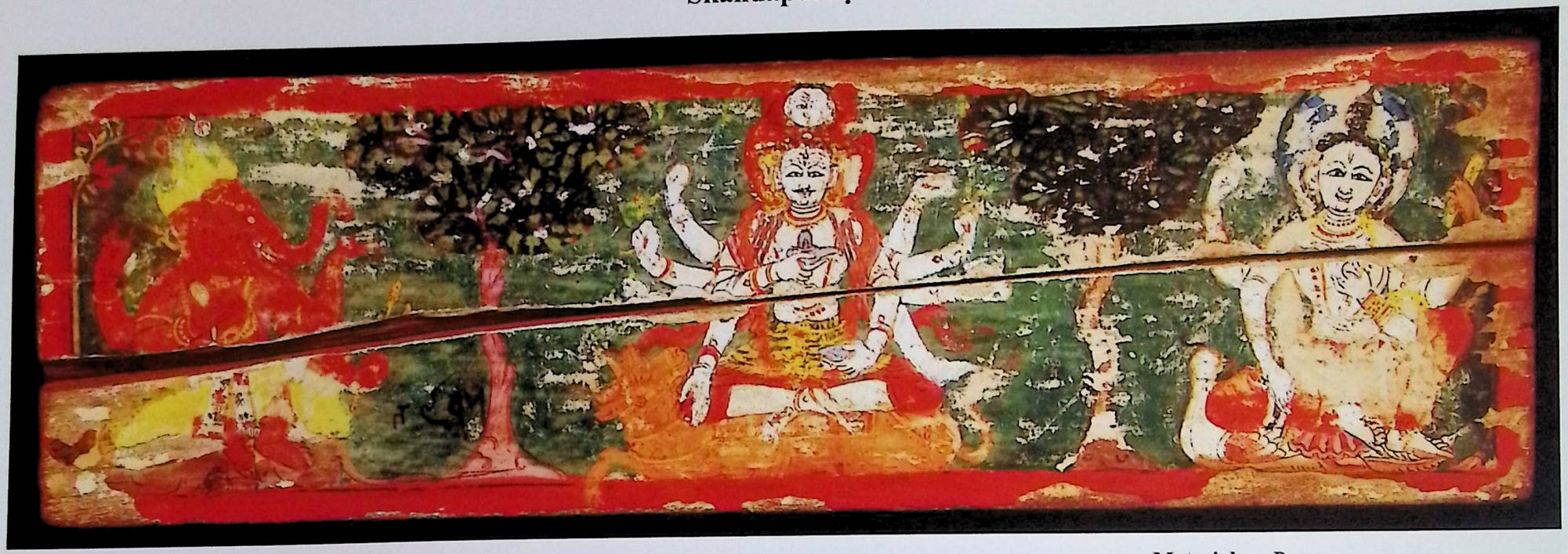
Skandapurāṇa



Reel no.	B 232/4	**Script**	Newari	**Material**	Paper
Size	27.5 x 9 cm	**Language**	Sanskrit	**Acc. No.**	1/915
Folios	187	**Subject**	Purāṇa	**Date**	NS 759

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Mahābhārata

Reel no.	B 245/19	**Script**	Newari	**Material**	Paper
Size	37 x 9 cm	**Language**	Sanskrit	**Acc. No.**	4/1569
Folios	78	**Subject**	Mahābhārata	**Date**	NS 813

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Svasthānīvratakathā

Reel no.	B 273/22	**Script**	Devanagari	**Material**	Paper
Size	28 x 16.7 cm	**Language**	Newari	**Acc. No.**	3/775
Folios	146	**Subject**	Karmakāṇḍa	**Date**	NS 1003

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Jaiminībhāratanāṭaka

Reel no.	B 275/6	**Script**	Newari	**Material**	Paper
Size	28.5 x 9.1 cm	**Language**	Sanskrit	**Acc. No.**	1/453
Folios	235	**Subject**	Nāṭaka		

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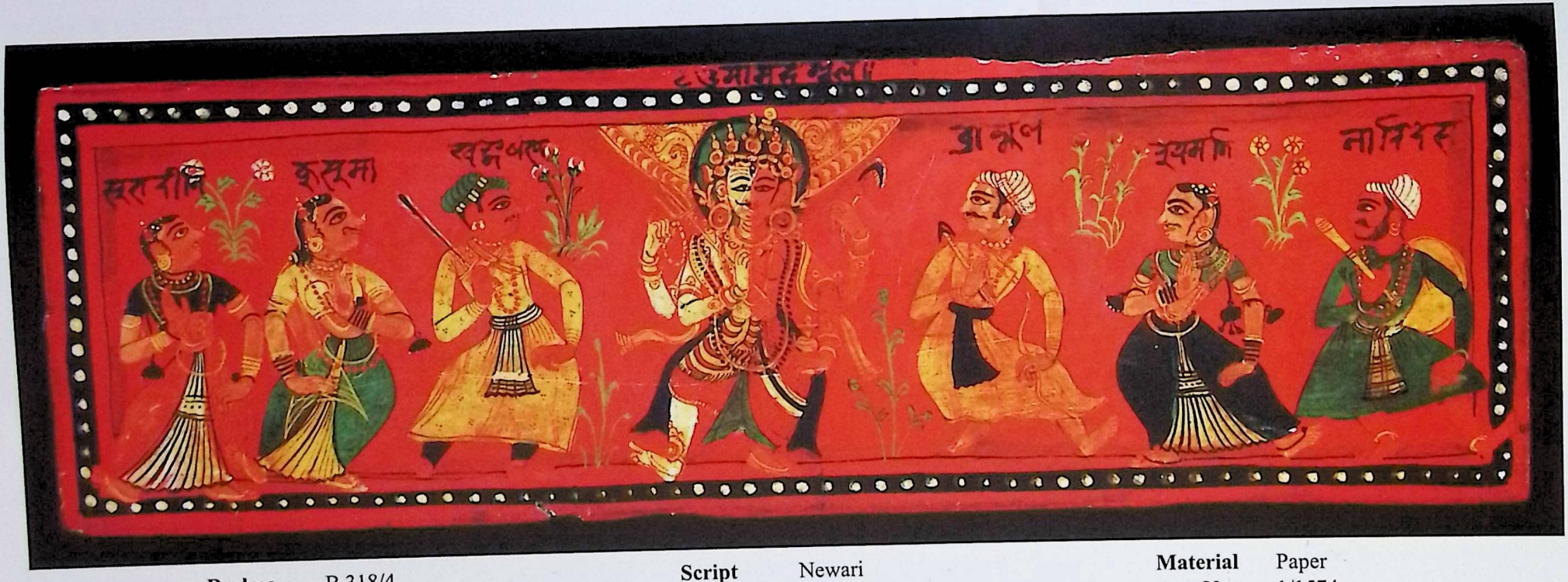
Naiṣadhacarita

Reel no.	B 316/3	**Script**	Newari	**Material**	Paper
Size	28.9 x 9.2 cm lios	**Language**	Sanskrit	**Acc. no.**	1/1432
Folios	132	**Subject**	Kāvya		

Prasannasāhityaratnākara



Reel no.	B 318/4	**Script**	Newari	**Material**	Paper
Size	24.7 x 9.4 cm	**Language**	Sanskrit	**Acc. No.**	1/1574
Folios	204	**Subject**	Sāhitya		

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Grahadaśāvicāra

Reel no.	B 327/13	**Script**	Newari	**Material**	Thyāsaphu
Size	23.2 x 7.9 cm	**Language**	Sanskrit	**Acc. No.**	4/28
Folios	37	**Subject**	Jyotiṣa		

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Narapatijayacaryāsvarodaya

Reel no.	B 330/11	**Script**	Newari	**Material**	Paper
Size	33.1 x 7.8 cm	**Language**	Sanskrit	**Acc. No.**	1/1160
Folios	76	**Subject**	Jyotiṣa		

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Bhagavannāmakaumudī

Reel no.	B 386/75	**Script**	Newari	**Material**	Paper
Size	24.6 x 10.6 cm	**Language**	Sanskrit	**Acc. No.**	1/105
Folios	81	**Subject**	Dharmaśāstra	**Date**	NS 795

Śivabhujaṅgaprayātastotra

Reel no.	B 394/42	**Script**	Newari	**Material**	Paper
Size	19.8 x 7 cm	**Language**	Sanskrit	**Acc. No.**	1/1625
Folios	10	**Subject**	Stotra		

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Saptaśatikāstotra

Reel no.	B 396/1	**Script**	Devanagari	**Material**	Paper
Size	21.7 x 10.2 cm	**Language**	Sanskrit	**Acc. No.**	3/145
Folios	57	**Subject**	Stotra	**Date**	NS 951

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Devīmāhātmya

Reel no.	B 396/2	**Script**	Bengali	**Material**	Paper
Size	18.7 x 10.8 cm	**Language**	Sanskrit	**Acc. No.**	1/1358
Folios	61	**Subject**	Stotra		

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Saptaśatī

Reel no.	B 398/9	**Script**	Newari	**Material**	Paper
Size	28.4 x 8.5 cm	**Language**	Sanskrit	**Acc. No.**	1/1564
Folios	50	**Subject**	Stotra		

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Devīmāhātmya

Reel no.	B 398/13	**Script**	Devanagari	**Material**	Paper
Size	23.6 x 6.5 cm	**Language**	Sanskrit	**Acc. No.**	5/4899
Folios	65	**Subject**	Stotra		

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Ācāravivāda

Reel no.	B 404/3	**Script**	Devanagari	**Material**	Paper
Size	31 x 11 cm	**Language**	Sanskrit	**Acc. No.**	2/374
Folios	25	**Subject**	Dharmaśāstra		

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Kṛtyatattva

Reel no.	B 406/2	**Script**	Newari	**Material**	Paper
Size	36.1 x 8.2 cm	**Language**	Sanskrit	**Acc. No.**	1/1227
Folios	33	**Subject**	Dharmaśāstra		

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Madanaratnapradīpa

Reel no.	B 445/5	**Script**	Newari	**Material**	Paper
Size	30.2 x 12.5 cm	**Language**	Sanskrit	**Acc. No.**	1 /1219
Folios	122	**Subject**	Dharmaśāstra	**Date**	NS 873

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Rūpāvatāra

Reel no.	B 475/2	**Script**	Newari	**Material**	Paper
Size	31 x 9.5 cm	**Language**	Sanskrit	**Acc. No.**	1/1592
Folios	51	**Subject**	Vyākaraṇa		

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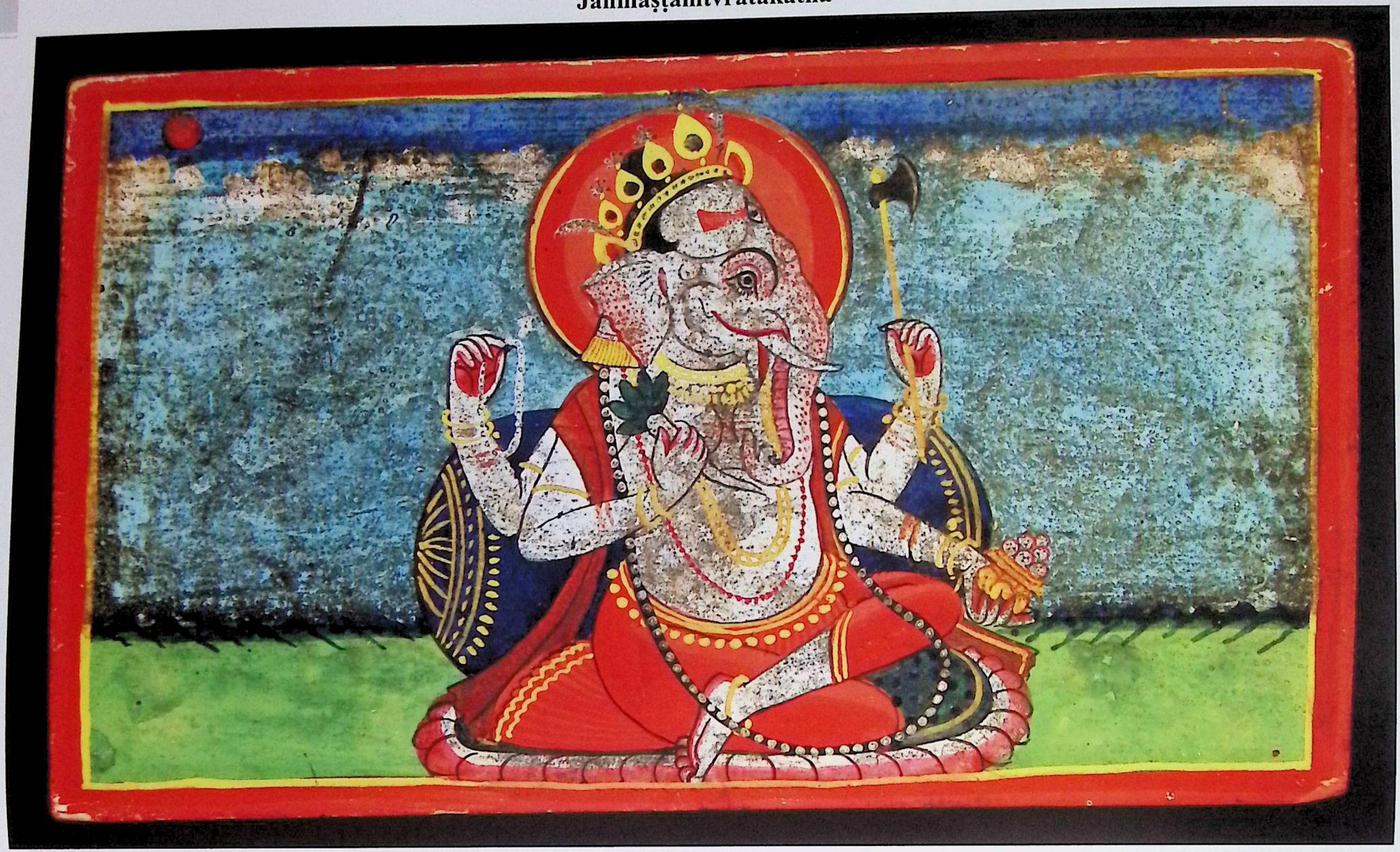
Janmāṣṭamīvratakathā



Reel no.	not filmed	**Script**	Devanagari	**Material**	thyāsaphu
Size	9.5 x 5 cm	**Language**	Sanskrit	**Acc. No.**	4/3078
Folios	x	**Subject**	Karmakāṇḍa		

Mārkaṇḍeyapurāṇa

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Reel no.	x	**Script**	Devanagari	**Material**	Paper
Size	31 x 9.5 cm	**Language**	Sanskrit	**Acc. No.**	6/6391
Folios	265	**Subject**	Purāṇa		

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Bhāsvatīkaraṇa

Reel no.	×	**Script**	Devanagari	**Material**	Paper
Size	25 x 10 cm	**Language**	Sanskrit	**Acc. No.**	6/6393
Folios	19	**Subject**	Jyotiṣa		

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Pancarakṣa

Reel no.	B 112/8	**Script**	Newari	**Material**	Paper
Size	29.5 x 8.5 cm	**Language**	Sanskrit	**Acc. No.**	5/7936
Folios	42	**Subject**	Bauddhatantra		

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Pañcarakṣā

Reel no.	B 112/8	**Script**	Newari	**Material**	Paper
Size	29.5 x 8.5 cm	**Language**	Sanskrit	**Acc. No.**	5/7936
Folios	42	**Subject**	Bauddhatantra		

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